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THAMES PAGEANT

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TRULY CLASSIC 56



CORIAN IS BACK IN THE WATER, FRESH, SHINY AND READY TO GO FOR THE NEW SEASON!

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Please contact Pieter van der Weide +31 653 612 691 for an inspection, visit or further information.

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FROM DAN HOUSTON, EDITOR

Of going to a river pageant

"I've got to see that, that's a once-in-a-lifetime moment; we'll be making a whole day of it..." It was my hairdresser who was speaking, and she was referring to the Queen's Diamond Jubilee Pageant, on the River Thames, Sunday 3 June. A thousand boats are expected in the greatest waterborne extravaganza since Charles II and Catherine of Braganza's pageant from Hampton Court to Whitehall on 23rd August 1662. That day was a Saturday, and the tide was just about on neaps (full moon was on the

"... offered eight shillings, £1,500 in today's money"

29th). The great diarist Samuel Pepys (*below*) noted that he could not see water on the Thames for the number of boats, nor could he see Their Majesties; getting out on the water was impossible. He even offered a boatman eight shillings – that is around £1,500 in today's money in terms of relative income in those days, but to no avail.

The tides for Sunday 3 June are halfway between springs and neaps – HW at London Bridge is at 13:39, but the predicted height of 6.9m will not be as high because the Port of London Authority will close the Thames Barrier at 09:30 in the morning, stopping more than half of the 6.2m range of tide flooding upriver. And it is due to remain closed until around 23:30 that night. This will help air-draught under the bridges, which can get a bit tight at HW, and will also ease the river flow, making navigation a little easier in a reduced tidal stream, but some of the smaller boats will still have a choppy ride of it.

The Queen would like us all to have something of red, white and blue apparently – so we sourced a natty silk waistcoat and hanky on pages 62 and 63. I commissioned our cover, incidentally, from the marine artist Geoff Hunt less than a month before we went to press, giving him way less time than he's used to. He'll be showing (and selling) it at the Royal Society of Marine Artists exhibition at London's Mall Galleries in October.

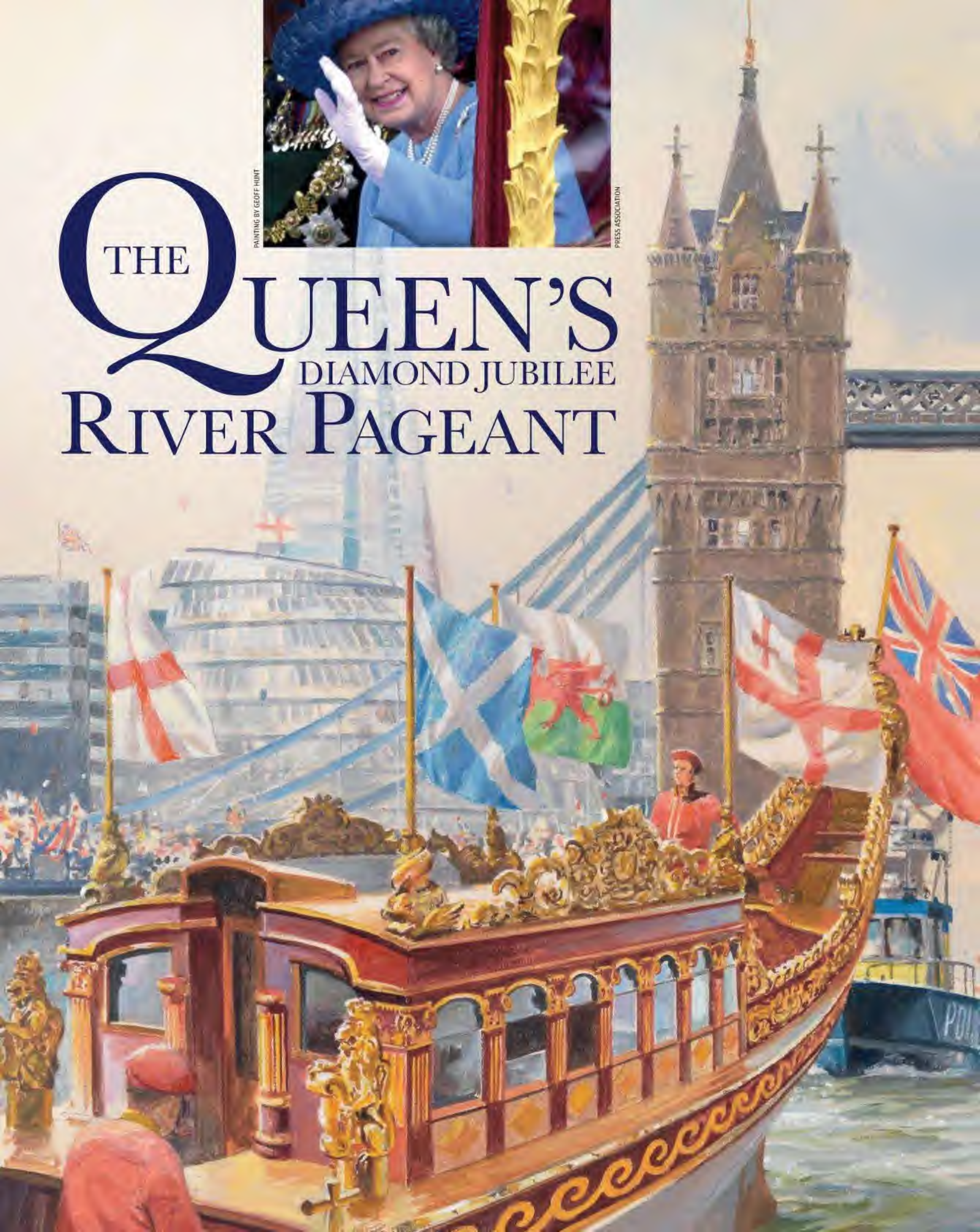


THE QUEEN'S DIAMOND JUBILEE RIVER PAGEANT

PAINTING BY GEOFF HUNT



PRESS ASSOCIATION





1,000 BOAT PAGEANT

Led by the Queen aboard *Spirit of Chartwell*, the gathering on the Thames is the largest for many centuries and promises to be a royal spectacle

“The most magnificent triumph that ever floated on the Thames,” wrote the diarist John Evelyn in August 1662. His words referred then to the marriage of King Charles II to Catherine of Braganza, but they might do equally noble service as a description of the Queen’s Diamond Jubilee Pageant on 3 June.

More than 1,000 boats of every size, shape and description will be watched by a million cheering onlookers lining the banks of the River Thames between Battersea Bridge to Tower Bridge. It is expected to be one of the largest ever gatherings of craft on the river – certainly the biggest in centuries – and probably the most spectacular. All in honour of Queen Elizabeth II reaching her 60th year on the throne – a feat only equalled by Queen Victoria in the last century.

The Queen will lead the flotilla downstream in a seven-mile procession aboard the *Spirit of Chartwell*, a Thames passenger boat that has been specially decked out for royal duty. The sumptuously ornate rowing barge *Gloriana* (see opposite) acts as vanguard, and a bevy of Royal Naval vessels are escorts for the royal party.

The Pageant will weave through the heart of London to Tower Bridge, then through an Avenue of Sail, made up of hundreds of traditional Thames sailing boats, oyster smacks, square riggers, naval vessels and other impressive ships. Boats

will process in a strict order, beginning with the sort of rowed boats that have been plying the Thames for centuries (see opposite).

We British have a talent for assembling impromptu fleets of boats. It’s something that probably stems from before the establishment of the Royal Navy in the 16th century, when the monarch of the day had to commandeer merchantmen, from the Cinque Ports and elsewhere, to defend the realm or make war on its enemies. Whether for military purposes, as in the evacuation of Dunkirk in the last war, or ceremonial, it’s a challenge that we relish as a seafaring nation.

And as much as it is a salute to the Queen, the Pageant is also very much a celebration of the Thames, the great river that runs, much as the monarchy itself does, like a silver thread through our history and our capital.

Previous pages:
Geoff Hunt’s painting of how the Pageant could look
Above right: First trials for *Gloriana*
Below: Artist’s impression of the River Thames





ADAM SHAFTESBURY

THE ORDER OF THE RIVER PAGEANT

Manpowered craft

100s of gigs, cutters and other small vessels, even kayaks, under oars

Commonwealth flags

Boats representing many Commonwealth countries

Royal section

Britannia's Royal Barge, Trinity House and Heralds

Dunkirk Little Ships

Served heroically in the Second World War

Historic boats

Including forces boats, lifeboats and launches

Working and steamboats

Tugs, fishing boats and other working boats

Leisure boats

Tupperware Navy - modern glassfibre boats

Narrowboats and dutch barges

Canal boats old and new

Passenger boats

Thames workhorses

Music barges

Playing live music between each section

A gift fit for a Queen

Ceremonial barge to commemorate the Queen's 60-year reign

Work on the 'royal rowbarge' *Gloriana* started in November in a warehouse in a part of west London seldom visited by tourists. A team of up to 30 men, led by Thames boatbuilder Mark Edwards, toiled around the clock to have the 78ft 5in (23.9m) craft ready in time to present to the Queen on 25 April.

The boat should be as strong as she is glorious, with six keelsons to compensate for her extreme length to

beam ratio (she's 11ft/3.5m wide). The design was chosen by Mark from a collection recorded by Frederic Chapman, and involves more than 1,000 rolls of real gold leaf.

It is known that the barge whose lines were used for *Gloriana* existed in around 1750 on the River Thames, although all other information has been lost to history. The idea to recreate such a vessel belongs to Lord Jeffrey Sterling,

who came up with the plan two years ago as a way to commemorate the Queen's 60 years on the throne.

"Two years ago, I wanted something timeless," he told *Classic Boat*. *Gloriana* has been designated a 'heroes barge', and will lead the fleet, rowed by the full complement of 18 oarsmen - among them, Olympic rowers Steven Redgrave, Matthew Pinsent and a number of injured ex-servicemen.





THE FLOTILLA BOATS



MATTHEW



FLIGHT OF UFFORD

AVENUE OF SAIL Standing tall

The Avenue of Sail is a static display of 270 boats too tall to parade under the river's fixed bridges. They will be moored above and below Tower Bridge, both on the river and in St Katharine Docks.

The Avenue has Tall Ships, including historic replicas *Matthew of Bristol* and Drake's *Golden Hinde*. Nine Thames Barges will be there, including the recently-restored *Cambria* and the charming half-sized 'farm barge' *Cygnnet*.

Other Thames Estuary workboats include the 70ft (21.3m) 'first class' smack *Pioneer*, rescued from the mud of West Mersea, and the Leigh cockle bawley (and Dunkirk Little Ship) *Endeavour*, both restored by the team of Rupert

Marks, Brian Kennell and Shaun White. The 204-year-old smack *Boadicea* has been sailing continuously since her launch.

From further afield are the *Scaffie Obair Na Ghoal* and a Humber Keel, *Daybreak*. Round-the-world yachts include Sir Francis Chichester's *Gipsy Moth IV*, Sir Robin Knox-Johnston's *Suhaili*, and two of Sir Chay Blyth's Global Challenge yachts, now providing sail-training as *Challenge Wales* and the services' *Endeavour of Hornet*.

Leisure yachts range from the 102ft (31m) steam yacht *Amazon* (1885) and the magnificent 110-year-old 80ft (24.4m) *Coral of Cowes*, designed by Fred Shepherd, to *Flight of Ufford*, built in 2007 by Spirit Yachts of Ipswich.



ONES TO WATCH FOR

TWO FINE FIFES

Mariquita, 125ft (38.1m), 1911, is the only surviving 19-Metre Fife. *Eilean*, 72.5ft (22.1m), 1936, is the Panerai-owned ketch on which CB's editor crossed the Atlantic in January (CB286).

FLAGSHIP BARGE

Thames Sailing Barge *Edith May*, 1906, has been named National Historic Ships Flagship for 2012.

SURVIVAL OF A LITTLE SHIP

Tahilla, a 1922 Thornycroft motor yacht, survived Dunkirk, despite being bombed and abandoned. More Dunkirk Little Ships, [p16](#).

ROUND THE WORLD NON-STOP

"Where from?" asked the Falmouth customs officer. "Falmouth," replied Robin Knox-Johnston in 1969, at the end of the first solo, non-stop circumnavigation in his Bombay-built *Suhaili*.

DUKE'S DISCOVERY

Kathleen & May, the Westcountry schooner, was discovered by the Duke of Edinburgh himself - he set up the Maritime Trust to rescue her.



MARIQUITA



KATHLEEN & MAY



PIONEER



AMAZON



EDITH MAY



ROYAL THAMESIS



JUBILANT



ULLA

MANPOWERED CRAFT

Cutters, skiffs and shallops

Much of the Thames's history is bound up in the oared craft that constitute a large contingent in the Pageant.

Thames Waterman's Cutters are based on the 17th/18th century water 'taxis' in which licensed watermen ferried passengers across or along the river. With canopies and flags, modern cutters also serve as livery barges for the City's worshipful companies.

The Royal Shallop is a larger, more elaborate evolution of the cutter, specifically designed for ceremonial duties. Three will be taking part in the Pageant: the blue-and-gold *Royal Thamesis* built by Mike Dennett in 1996 and now owned by the Drapers'

Company; the Watermen's Company's *Lady Mayoress* in red and gold, built by Mark Edwards, and *Jubilant*, maroon and gold, also built by Mark Edwards for the Thames Traditional Rowing Association on the Queen's Golden Jubilee.

From the upper, non-tidal Thames, the traditional skiff is a light rowing boat with a hint of the Viking, more recently evolved from the Victorian Thames wherries. Larger ones can be hired for camping tours.

Visiting oared boats include pilot gigs, Celtic longboats, curraghs, trows, a North-umbrian coble, a Scottish St Ayles skiff and even a flotilla of Venetian gondolas.



ONES TO WATCH FOR

DOGGETT'S COAT AND BADGE

Newly qualified watermen still race annually for 'Doggett's Coat and Badge', rowed from London Bridge to Chelsea and first run in 1715.

SKERRY

Designed by Royal bargebuilder Mark Edwards, a Skerry is a cross between a skiff and a wherry. designed for use in the annual Great River Race.

ST MICHAEL'S MOUNT STATE BARGE

The 1740 State Barge from St Michael's Mount in Cornwall is the oldest boat afloat anywhere.

HEREFORD BULL

One of the newest boats in the Pageant will be the *Hereford Bull*, replica of a River Wye Trow, built by T Nielsen of Gloucester.

BOAT RACE ORIGINAL

Old Balliol, owned by Oxford University, is a 2004 replica of the heavy, clinkerbuilt boat used in the first University Boat Race in 1829.



2012, a great year for sailing.

Brewin Dolphin Commodores' Cup

21 – 28 July 2012, Cowes, Isle of Wight

Royal Southern 175th Anniversary Regatta

26 May – 10 June, Royal Southern Yacht Club, Hamble
Sponsored by Brewin Dolphin

Brewin Dolphin Scottish Series

1 – 4 June 2012, Loch Fyne, Argyll

Brewin Dolphin British Open Metre Regatta

27 – 29 June 2012, Royal Southern Yacht Club, Hamble

Brewin Dolphin British Hobie Cat Championships

23 – 26 August 2012, St Aubins Bay, Jersey

Brewin Dolphin Jersey Regatta

7 – 9 September 2012, St Helier Yacht Club, Jersey

Brewin Dolphin Gold Cup – International Dragon Sailing

8 – 14 September 2012, Kinsale Yacht Club, County Cork



BREWIN DOLPHIN

Celebrating 250 years

Brewin Dolphin is one of the UK's largest independent investment managers, with 41 offices throughout the United Kingdom and Channel Islands. This year we have reached a significant milestone – 250 years of client service. Having been an enthusiastic supporter of sailing events in Great Britain for over a decade, we are delighted to celebrate our heritage at these prestigious sailing events in 2012.



MAID MARION



L'ORAGE



MTB 102;



NEW BRITANNIC

DUNKIRK LITTLE SHIPS

Beachhead rescuers

When British and French troops were pressed back by advancing enemy forces onto the beaches of Dunkirk in the summer of 1940, a hastily-assembled fleet of some 850 vessels was launched to rescue more than 338,000 of them.

Of these, 42 were destroyers and other large-capacity ships; the rest were shallow-draught boats needed to ferry the men from the beaches, and in some cases, carry them all the way home to 'Blighty'.

These were the Dunkirk Little Ships, hastily pressed into service and actually of many sizes and types – fishing boats, Thames Barges, passenger cruisers, lifeboats and many

private motor-cruisers, requisitioned and rounded up from their moorings around the coast, and up the Thames.

It was in 1965, on the 25th anniversary of Operation Dymamo that the late broadcaster Raymond Baxter, who owned one of these boats, *L'Orage*, assembled a fleet of them to make a commemorative return to Dunkirk.

Thus was born the Association of Dunkirk Little Ships. Every five years, the Association organises another commemorative return to the beaches of Dunkirk.

Some 40 Little Ships will be proudly taking part in the Diamond Jubilee Pageant.



ONES TO WATCH FOR

HOUSE FLAG

Member vessels of the Association of Dunkirk Little Ships can wear the warranted house flag, the Admiralty's cross of St George (above), defaced with the arms of Dunkirk, and to display a brass plaque: 'DUNKIRK 1940'.

NEW BRITANNIC

Ramsgate open passenger launch *New Britannic* was ideal for ferrying soldiers from the beaches – she rescued 3,000 men. She has been restored on a tight budget to take part in the Pageant.

DISHCLOTH FLAG

MTB 102 briefly became a rear-admiral's flagship when his ship was disabled in 1940. As she did not carry the appropriate flag, one was made up from a dishcloth.

MAID MARION

Cornish fishing boat *Maid Marion* PZ61 was one of the Westcountry vessels that made the long voyage in response to the call for shallow-draught boats. After the war she was sold and is now based in Suffolk.

FORCES VESSELS AND LIFEBOATS

Serving Queen and country

No pageant would be complete without representatives of our armed forces – chiefly the Royal Navy of course, but also the RAF – and also the peacetime services, such as the RNLI (and the independent Caister Lifeboat, whose *Bernard Mathews* will be in the Pageant) that preserve life and limb around our coastline.

Each of the vessels taking part comes with its own story to tell – sometimes of wartime exploits, sometimes of the scarcely-less heroic efforts to preserve them as memorials to their service and to the men who sailed them. They bear witness to the feats of design ingenuity that were called forth in our hour of need.

It's a matter of regret that the vessel dearest to the Queen's

heart is unable to be present. The former Royal Yacht *Britannia* was a royal residence almost from the beginning of her reign until 1997, taking the royal family on many state visits to the Commonwealth and elsewhere. She is now in static retirement as a museum ship in Edinburgh's Leith docks.

Britannia is represented by her recently-restored 40ft (12.2m) royal barge, built by Camper & Nicholsons in 1953 and used to ferry the royal family to and from shore. On the day of the Pageant, *Spirit of Chartwell* fulfils this role.

The Royal Barge will be manned by 'Yotties', members of the Association of Royal Yachtsmen who served aboard *Britannia*, and she will be flanked by two of the Royal Yacht's smaller tenders.



ONES TO WATCH FOR

AIR SEA RESCUE

It was Lawrence of Arabia, working anonymously at the British Power Boat Co, who helped develop fast rescue boats like HSL 102 to pick up aircrew ditched in the sea during the Second World War.

SIXTY YEARS OF SERVICE

Look out for *Flying Christine III*, representing Guernsey's volunteer Marine Ambulance Service, celebrating 60 years continuously on call, 365 days a year, 24 hours a day.

ICONIC LIFEBOAT

The Liverpool class of lifeboat reflects the iconic design used for collecting boxes and Lifeboat Day flags; it was in use by the RNLI from the 1930s to the 1980s – *The Chieftain* was based at Barmouth and restored by Tony Gatt of Bristol.

PYRONAUT – LOW-PROFILE FIREBOAT

Specially built to pass under the bridges of Bristol, fireboat *Pyronaut* has an air draught of just 1.5m. She saved many a building, and life in the Blitz, and is now moored in the city's Floating Harbour.

BRITANNIA'S ROYAL BARGE



PYRONAUT



HSL 102



THE CHIEFTAIN



The building of Tower Bridge 1886-1894



The London Bridge of 1831 was sold in 1968



Second World War: The Blitz, 1940-41



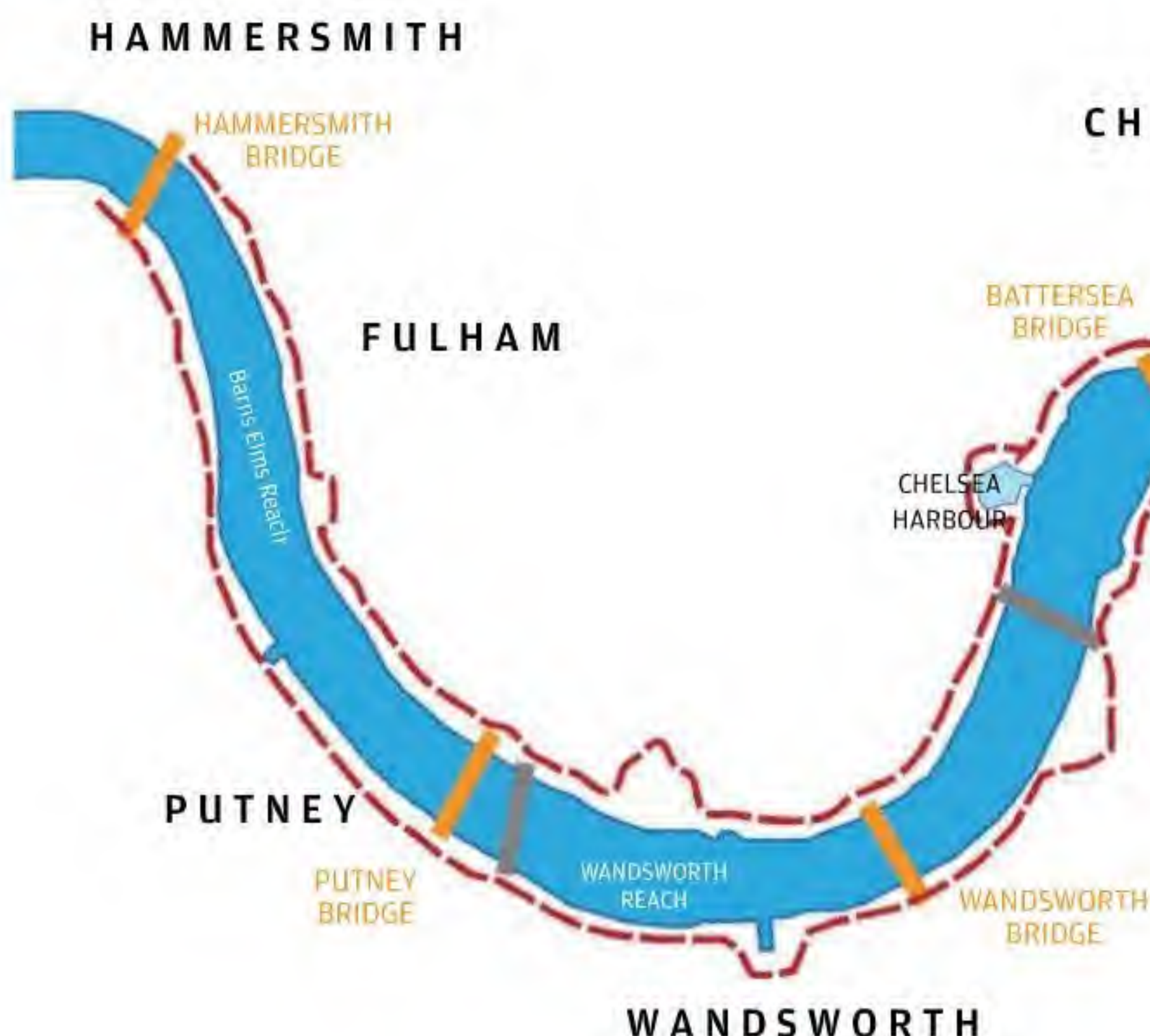
Cutty Sark was brought to dry dock in 1953

Like a silver thread through the capital

Mustering

FROM HAMMERSMITH TO BATTERSEA BRIDGES

This is not officially part of the Pageant, but the sight of more than 700 vessels milling around could run a very good second to the event itself for those nervous about the crowds farther downriver. Arrive early to secure a good spot.



Pageant start

BATTERSEA BRIDGE

The Pageant will start at 2pm at Battersea Bridge. The best viewing area will be along the Embankment on the north side of the river, but the crowds here could be heavy.



BATTERSEA PARK FESTIVAL
Noon-7pm: This will be a family-friendly, ticketed event. The park's river frontage will provide good vantage points, and the festival has all sorts of kitsch fun, like a village fête and classic car-boot sale - there's even a pop-up pub called 'The Diamond Geezer'! Adults £5, kids U12 go free. www.ticketmaster.co.uk

Putney Bridge, built 1886

Albert Bridge, built 1873

Battersea Power Station, built 1930s and 1950s

HMS *President*, built 1918





The Body of Sir Winston Churchill is carried down the Thames on *Havengore*, 1965



Millennium Bridge, built 2000, and St Paul's, built in the late 17th and early 18th centuries

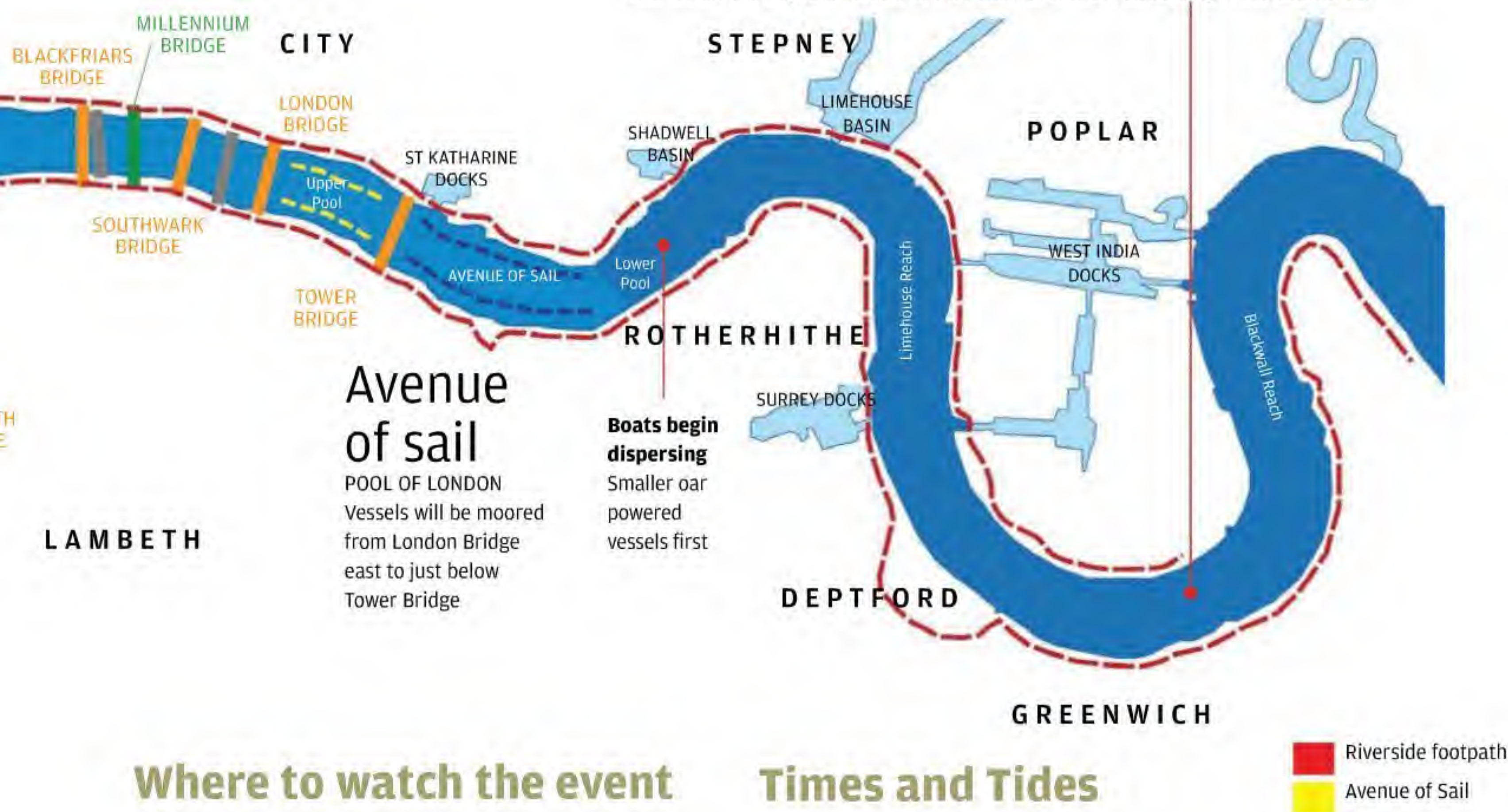


The Thames is now the scene for New Year celebrations

Pageant end and dispersal

ROTHERHITHE TO WEST INDIA DOCK

After passing through the Avenue of Sail, the Royal Barge will turn to moor upstream and review the Pageant vessels as they pass, eventually dispersing in the Docklands.



Where to watch the event

Following the Thames Footpath

Details were scant when we went to press, but CB understands that the footbridges will be closed to the public, leaving the choice of usual vantage points along the riverbank, marked in the red dotted line on our map above. Organisers estimate that the pageant will take about 70 minutes to pass by a fixed point. There will also be large outdoor screens showing live coverage of the event. Details of their locations will be published on www.thamesdiamondjubileepageant.org

Times and Tides

- 09.30** Thames barrier closes
- 12:00** Programme begins in Battersea Park
- 13:35** High water London bridge (6.9m)
- 14:00** Pageant begins with the Royal Jubilee Bells passing under Battersea Bridge
- 18:00** Pageant members start to disperse
- 19:00** Battersea Park programme ends
- 20:23** Low water London Bridge (0.7m)
- 23.30** Thames Barrier scheduled to reopen

Tower of London, build started c.1070



Tower Bridge, built in 1894



Old Royal Naval College, built 1696-1712



Thames Barrier, built 1983





BOAT NAME OR TYPE

ALASKA



TID 164



KARIAT



VIC 96

STEAMERS AND WORKBOATS

Steam, sail and sweat

One of the finest sights in the Pageant is guaranteed to be a matched pair of 85ft (25.9m) steam-powered Thames passenger cruisers from the turn of the 19th/20th century. Still coal-fired, and with their original Sissons triple-expansion engines, *Nuneham* (1898) and *Streatley* (1905) were originally built for Salters of Oxford and have now been lovingly restored by French Brothers of Windsor.

There's certainly something about steam, and these vessels have it in spades (or perhaps shovels?) – as does the resplendent *Alaska* from 1893, a more modest 60ft (18.3m), but immoderately lovely and extravagant in her lines.

Traditional workboats offer an always-intriguing blend of form and function. Compare tugs like *TID 164* and *Barking*, both steam-powered, with the restored Cornish mackerel driver *Barnabas*, a sailing lugger, or again with victualling craft *VIC 96*, developed to service the warship fleet and based on the Clyde 'puffers' – the maritime 'delivery vans' of the Scottish west coast.

Possibly the most distinguished workboat present, though, will be the Port of London's ex-launch *Havengore*, remembered for her part in Sir Winston Churchill's state funeral, bearing his coffin up the Thames from Tower Pier to Festival Pier.



ONES TO WATCH FOR

WHAT'S A TID?

Built for the Ministry of Defence as part of the war effort, TIDs were made in sections by different firms, and welded together by women; 182 were built. But what does TID stand for? MoD records contain numerous versions, based on 'Tug', 'Towing' or 'Temporary'; 'Inshore', 'Invasion' and 'Intermediate' and 'Duty', 'Defence' or 'Design'. "Or maybe they were just nicknamed 'Tiddler' in the yards," suggests Martin Stevens of the Medway Maritime Trust.

FOUNDER MEMBER

Former yacht tender, 1897 *Kariat* (ex-*Puffin*) was raised from the bottom of Chichester Harbour to attend the first Steamboat Rally in 1971, and become a founder member of the Steam Boat Association.

SCOUT HUT TO SWAN UPPING

One of *Alaska's* less dignified periods was as a scout hut – Putney Sea Souts punted the engineless hull upriver to Oxford. But with her original engine re-installed, she carried the Queen in 2009 on her first visit to the annual swan upping ceremony.

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LADY GENEVIEVE



BIBI



ISLAY



KNIGHT ERRANT

THAMES TRADITIONAL River of reminiscence

The Thames has its own traditions when it comes to boats and boating, and many of the craft taking part in the historic section of the Pageant will reflect these.

Some will be familiar to patrons of the annual Thames Traditional Boat Rally, held at Henley just after the famous Regatta, and a haven for restored representatives of an era (several eras, actually) of bygone elegance.

A classic example is *Lady Genevieve*, shown above, 'a beaver-sterned gentleman's launch' built by Taylor Bates of Chertsey around 1926. She has a royal connection, having carried Princess Elizabeth and

Princess Margaret to the Henley Royal Regatta in 1947.

The firm of Bates went on to develop a distinctive style of motor-cruiser under the brand Star Craft in the 1950s – several are in the Pageant.

There is a thriving culture of heritage and restoration on the river (talking here of the non-tidal Upper Thames), headed by the Thames Vintage Boat Club (TVBC) and sustained by boatyards such as the legendary Peter Freebody of Hurley, Henwood and Dean of Henley, Stanley and Thomas of Windsor and Dennetts of Laleham, all of whom have examples of their work taking part in the Pageant.



ONES TO WATCH FOR

LARGE-SIZE SLIPPER

A quintessential Thames craft is the slipper-sterned open launch of the between-the-wars era. *Knight Errant* is unusual in that it is large, at 50ft (15.2m), and has an enclosed cabin. Built by Meakes of Marlow in 1934, she was restored by Colin Messer.

RIVA REVIVED

The Thames plays host to many a 'foreign' boat, like the classic Italian-built Riva *Bibi*, built in the 1960s and immaculately restored by Peter Freebody's yard, which specialises in such craft.

J-CLASS TENDER

Another 'foreigner', though only from the Solent, is the J-Class tender *Islay*. Long and thin, they were built for the owners of those superyachts to ferry guests, crew and sails. *Islay* is owned by TVBC Commodore Adam Toop and was restored by Alastair Garland

GALLEY STAR

New Venture, a 40ft (12.2m) Bates Star Craft, has recently become a cookery school – create and consume a gourmet meal while cruising the Thames.

GREENWICH

Queen opens the Cutty Sark and receives Gloriana

Five years and £52 million after the fire of 21 May 2007, the *Cutty Sark* opened her doors this 26 April, allowing the public on board for the first time in six years. She was opened by the Queen the day before, amidst a blaze of royal business, which also saw the presentation of the Royal Rowbarge *Gloriana* (see [p11](#)) and the conferral of royal status to the southeast London borough of Greenwich, home to the *Cutty Sark*.

It was only the week before that *Gloriana* was launched into the

Thames at Isleworth, in a storm of hail, thunder and lightning that marked the beginning of 'Britain's wettest drought'.

It has been a busy time for Lord Sterling, who is the man behind *Gloriana's* build – and chairman of Royal Museums Greenwich and the Cutty Sark Trust. The restoration of the *Cutty Sark*, one of only two clipper ships remaining in Britain (the other is the *City of Adelaide*, on land in Scotland awaiting a decision about her future) has caused some controversy, not least in these pages.

Lord Sterling told Classic Boat: "*Cutty Sark* holds a unique place in the heart for the people of Greenwich, Great Britain and, indeed, the rest of the world, and it is splendid that she is re-joining the London skyline once again."

CUTTY SARK TIMELINE

- 1869** Built at Dumbarton, Scotland
- 1895** Sold to a Portuguese firm
- 1916** Dismasted and re-rigged as a barquentine



PRESS ASSOCIATION

Above: The Queen with Richard Doughty, head of the Cutty Sark Trust, and Lord Sterling
Above right: *Cutty Sark* suspended in a sea of glass

- 1922** Restored as a stationary training ship in Falmouth
- 1938** Moved to Greenhithe, Kent
- 1951** Cutty Sark Society formed by Prince Philip
- 1954** Cutty Sark dry-docked in London
- 2000** Cutty Sark Trust takes over from the Cutty Sark Society
- 2006** Closed for restoration
- 2007** Gutted by fire on 21 May
- 2012** Re-opened ahead of the London Olympic Games



PRESS ASSOCIATION



NHS

THAMES SAILING BARGE

Edith May named as NHS Flagship

National Historic Ships has announced its annual flagship for 2012. She is *Edith May*, an 86ft (26.2m) wooden Thames Sailing Barge built in 1906 by John Howard in Maldon, Essex. She will be one of the vessels partaking in this year's Jubilee Pageant in the Avenue of Sail (see [pp12-13](#)).

BRITANNIA Launch party for Trust

The Britannia Trust held its launch party in the Sir Max Aitken Museum in Cowes on 21 April. The Trust owns the replica yacht *Britannia*, on which work continues. CB will cover the story as it unfolds.



Olympic 8-M Yacht

"*Yaramaz* was built by August Plym in Stockholm in 1912. She was a first rule 8-Metre yacht and represented the Royal Swedish Yacht Club in the Olympic Games of the same year. She sailed the first summer under the name KSSS 1912 before she was bought by the Turkish minister in Stockholm, Moustapha Chekib Bey, who named her *Yaramaz*. We have owned and sailed her in the Stockholm archipelago for 30 years now." *Lars Hagbarth*



C/O LARS HAGBARTH



CUTTY SARK TRUST

Alan V Burnard 1925-2012



MIKE TAYLOR

The name of Alan Burnard is inextricably linked to Fairey Marine and the Fairey Huntsman offshore cruiser, one of the most elegant and successful of its type, produced during the 1960s, writes *Mike Taylor*.

Born in Staines, Surrey, Alan Burnard qualified as a naval architect, joining Fairey Marine in 1957. He took the drawings of Ray Hunt's deep-vee motorboat and produced the Huntress cabin cruiser, the first being bought by newspaper tycoon Sir Max Aitken. It survives today as a Weymouth fishing boat.

However, Alan's master stroke was to extend the 23ft (7m) Huntress into the Huntsman 28, arguably one of the most exquisite craft of its day. First in the diesel engine class and third overall in the first Cowes-Torquay race of 1961, it marked the beginning of a memorable competition career. More than 100 were built.

Among Alan's other designs during 25 years with the company were the Swordsman 33, Huntsman 31 and the GRP-based Spearfish and Fantôme. Fairey's entry into military craft also drew on Alan's design skills. In 1982 he left Fairey, going on to design the Supermarine Swordfish 36 and patrol boats for a Kuwaiti customer. In addition to his considerable styling accomplishments, Alan could also add race boat propeller designer of some repute to his repertoire.

Alan was modest about his life's work, closing his Hamble office in late 2011. He died peacefully on 29 February in Overton, Hampshire. He leaves two nieces.



STEVE PILL

CB COVER Geoff Hunt paints our front cover

Marine artist Geoff Hunt at work painting the front cover; he visited *Gloriana* soon after her launch to get a good impression.

RAID IRELAND First raid

The first Raid Ireland will take place over 14-21 September with a 190km sail and oar race through the River Shannon, Lough Erne and Lough Derg. Veteran raider Charles-Henri Le Moing is behind the event. Email him at albacore.chm@wanadoo.fr


FAIRLIE RESTORATIONS Fairlie goes into administration

One of the most famous names in classic yachting, Fairlie Restorations, is in administration, after a lack of work. Parent company Fairlie Yachts, however, will continue on the same premises with the same workforce, building spirit-of-tradition classics. Fairlie's co-founder Duncan Walker was adamant that we are not at the "end of an era" in terms of restoring large, classic yachts. More upbeat news is that Fairlie Yachts has sold its first Fairlie 55, reviewed in CB285.

WORD OF THE MONTH Galley- pepper

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SPECIAL REPORT

Historic boats get new Welsh home

A major new attraction featuring live boat restoration and displays of historic craft is due to open at Cardiff's Discovery Quay this summer, reports Peter Willis.

Boat Lab will be run by World of Boats, the public brandname of the Eyemouth International Sailing Craft Association (EISCA) – the charity set up by maritime philanthropist Andrew Thornhill QC. The display will be the third, and largest, site opened by the charity, since it rescued the contents of Exeter Maritime Museum after closure in 1997.

The collection has now grown to about 400 craft and is in storage at various locations around the UK. The main warehouse is in Eyemouth in Scotland, where there has been a small, themed exhibition on the waterfront for some years.

BARN AT BEALE PARK

The other display centre is the Tithe Barn at Beale Park, on the Thames near Pangbourne. Near the site of the annual boat show, it was opened briefly last year, then closed again for further development. Its full opening, with around 40 river craft and sailing dinghies, is scheduled to coincide with this year's Beale Park Boat Show (8-10 June, see p43). Plans for an

all-weather, purpose-built centre at Beale are at the design stage, and could open within the next five years.

CARDIFF EXPERIENCE

In Cardiff, work is forging ahead to meet a mid-July deadline. "We want to be open ahead of the new Dr Who Experience, which will be next-door," explains Stephen Walters, spokesman for World of Boats. "It will be the first major visitor attraction in Cardiff in 21 years."

Boat Lab will be based around a fully-equipped boat restoration workshop, where visitors can see work being carried out and watch progress on four or five boats at a time. Around this area, additional displays will show up to 50 historic boats from the collection, with touch screens explaining how they were created and what they were used for.

The first large 'feature' boat in the workshop will be the *Elena Maria Barbara*, a Russian-built replica of an 18th-century Baltic packet schooner that measures 62ft (18.9m) on deck. She is a sister ship to the one used for the replica HMS *Pickle* in 2005, briefly called *Cymru*, 'a Tall Ship for Wales', before entering into an extensive programme of restoration under various owners. She will be

"It will be the first major visitor attraction in Cardiff for twenty-one years"

Above and below: Beale Park's Tithe Barn houses part of the collection

followed in about 18 months' time by *Silvery Light*, a herring drifter built in St Ives, Cornwall, in 1884 for use on the East Coast. EISCA-owned, she is on the National Register of Historic Vessels.

Eventually, the plan is to move the bulk of the collection down from Eyemouth and display it properly at the Cardiff site. "Eyemouth has been an excellent, and economical, storage facility, and it will be keeping its exhibition and boat restoration workshop," says Stephen Walters. "But sadly, it just doesn't get the visitor footfall that we need. Cardiff will give the collection the visibility it deserves."

www.worldofboats.org





Three of the four Js in close pursuit this March

CORY SILKEN

CARIBBEAN

Originals beat newbies in biggest-ever J clash

The biggest event of this year's St Barths Bucket in the Caribbean was actually over before the Bucket even started. The day before, 21 March, saw not only the largest gathering of J-Class yachts amassed so far, but a friendly race between them with an unexpected result.

Ranger, *Hanuman*, *Endeavour* and *Velsheda* threw the handicap book out, the gauntlet down, and raced *mano a mano* for the line. The winner was the 1934 *Endeavour*, with *Velsheda* (1933) snapping at her heels. Not that the 21st-century boats were far behind: *Ranger* (2003) came in third, followed by *Hanuman*, the *Endeavour II* replica launched in 2009.

After two hours of racing over a 19-mile course, no more than a minute separated one from the next, showing, for the first time really, that

the J-Class fleet, despite rule changes, questions over authenticity and builds that have spanned eight decades, is just about as tooth-and-nail as it ever was.

PULL OUT OF UK REGATTAS

Endeavour has pulled out of racing at this year's J-Class Regatta in Falmouth (26-30 June) and *Hanuman* has pulled out of both English events – the Falmouth and the Solent regatta (18-21 July). This leaves *Velsheda* (1933), *Ranger* (2002), *Rainbow* (2012) and *Lionheart* (2009) to battle it out at both venues.

Ben Stack of the Js' Association pointed out that, with five yachts (*Endeavour* in the Solent) still slated to race in the Solent, the regatta will still see the largest number of Js ever amassed in one place.





CHRIS MUSELER



PERU

Lake steamer

Yavari, the steamer that travelled over the Andes to her Lake Titicaca home in the 1860s, is 150 this year. Meriel Larken, the ship's saviour who restored *Yavari* after finding her in 1985, has released a new book called *The Ship, the Lady and the Lake*. This autumn, she will lead a group of young people from London's West Ham along the journey originally taken by the ship's parts and porters. The ship was built in West Ham at Thames Ironworks.



USA

More classics leave for Europe

Famous French yachtsman and facilitator of the America's Cup Louis Vuitton Series, Bruno Trouble, has convinced a friend to buy the 1930 Universal Rule Q-Class yacht *Falcon*.

She was built at the prominent Lawley Yard in Massachusetts and was a top classics competitor in New England. But now she follows the S&S *Skylark* to Europe, in what is

becoming a recent trend of losing significant indigenous classics.

Joe Loughborough, owner of LMI in Portsmouth, RI, the yard that oversaw two *Dorade* refits, had been maintaining the boat that will now be called *Jour de Fete*. She is expected to sail the complete 2012 Mediterranean racing season. *Chris Museler*

Leaving the US bound for the Mediterranean

CARIBBEAN

Andre Hoek tour de force in St Barths and Antigua

Dutch naval architect Andre Hoek has rounded off a bumper season in the Caribbean with his 2006 design *Drumfire* winning her class – spirit-of-tradition – at the recent Antigua Classics (see p36 for full feature).

Four other Hoek-designed yachts proved their mettle at the St Barths Bucket just a month before – the same event that saw the J race (left). The greatest triumph belonged to the 125ft (37.9m) schooner *This is Us*, which took first in class and overall. Her speed, according to Hoek, comes from being able to sail just 30° off the wind – not a feature associated with schooner rigs. Also representing the

Dutch maestro of spirit-of-tradition design was *Firefly*, living up to her brief by beating the four J-Class yachts present on elapsed time.

The 115ft (35m) yacht is the first of the F-Class, launched in 2011; a second is in build. A respectable show was put on by the 180ft (55m) ketch *Marie* (2010) and the fourth Hoek yacht *Athos*, was the largest there at 203ft (62m). Spirit of tradition yachts are increasingly popular in the US and Caribbean, but have not taken off to the same degree in Europe. Andre told CB that the cause is a lack of regattas and races put on specifically for them.



C/O TRANSAT CLASSIQUE

TRANSATLANTIC Sponsor found

Panerai has just announced it is to sponsor this year's Transat Classique. Some 33 yachts have already registered for the quadrennial race, which leaves Douarnenez and St Tropez on 22 July and 25 October respectively, bound for Cascais. The united fleet then races to Barbados on 2 December. Among them are the 1914 Fife III cutter *Moonbeam IV* (95ft/29m); *Stiren* (above), a 1962 S&S yawl (48ft 5in/14.6m) and *Amazona 1971*, a 73ft (22.3m) S&S yawl. Tel: +33 (0)6 0854 8890, www.transat-classique.com



This is Us leads rivals on a merry dance at the St Barths Bucket

TIM WRIGHT, C/O HOEK DESIGN

Things to do this month



FRANCO PACE

ROUND THE ISLAND RACE (ISLE OF WIGHT) 30 JUNE

Among this year's entries is Olympian Ben Ainslie, who will swap his usual Finn-class dinghy for the 136ft Westward replica schooner *Eleonora*. Last year saw the biggest number of finishers ever for this race: 1,607 out of a total of 1,754 on the starting line. The year before the race, older than the Fastnet, celebrated its 80th birthday. If you've not already done it and you want to tick it off your list, it is heartening to know that the race organisers are allowing entries up to 2 June at £79 - and until 23 June at the increased price of £230. Tel: +44 (0)1983 296621, www.roundtheisland.org.uk

SEARCH AND RESCUE ALL YEAR

This two-year blockbuster exhibition at National Maritime Cornwall features a real Sea King helicopter and even a line-up of 150 years of collection boxes. See below for contact details.



RICHARD LANGDON

SCOTTISH TRADITIONAL BOAT FESTIVAL 23-24 JUNE

Set in the 17th-century harbour of Portsoy nestled between Inverness and Aberdeen, this popular festival usually attracts more than 16,000 visitors, most of whom have nothing to do with the boats in attendance. Celebrating the working heritage of the eastern Scottish seaboard has always been part of this event's raison d'être and this year heritage workboats will act as floating museums showing the lives and habitats of sailors and fishermen of old. Tel: +44 (0)1261 842951 www.scottishtraditionalboatfestival.org.uk



ARGENTARIO WEEK 14-17 JUNE

Based at the lovely Ligurian hill town of Porto Santo Stefano in Italy, this regatta is great for evening dock-walking, with yachts moored stern to the quayside www.argentariosailingweek.it

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Next month in Classic Boat



SEA LION Restored like new

We chased this restoration down to Palma in Majorca to see her sail with a Spanish owner who had sailed her in childhood and had her largely rebuilt in Southampton



CLASSICS AT COWES And other events

More events, this July, than you can shake a spinnaker pole at... from the Js to the BCYC to the Keelboats



STEAM DRIFTER Lydia Eva

Steam drifters like the *Lydia Eva* used to feed the nation - when we liked to eat herring. And she's been restored, to steam again

PLUS:

We begin a two part history on the history of the Olympic classes, and at last we catch up with Thames barge *Cambria's* restoration and more

Sincerity



88 ft Baglietto Marconi Ketch 1928

From the board of Vincenzo Baglietto and built by the Baglietto yard. SINCERITY, originally JANUA, could be billed an Italian masterpiece. Designed as a fast comfortable cruiser her cutaway forefoot and Bermudan rig (original sail plan) make her fast and able; her unusually high bulwarks

\$ 1,350,000 VAT unpaid. Lying Caribbean

make her safe and dry. The yacht's interior is mahogany with birds eye maple inlays, incredibly beautiful exactly as one would expect from a yacht built in Italy during this period - well suited for an owner's party of 5 with accommodation for 4 crew.

Zephyr



62 ft J M Soper, Philip & Son Cutter 1929

Joseph Soper is well remembered for SATANITA, a schooner legendary for her speed - and a "fair turn of speed" is one of the properties noted by the yachting press of 1929 for this creation by Philip and Son from another of his designs. ZEPHYR was moreover conceived as an able sea going cruiser and

€ 950,000. Lying Italy

at 62 ft on deck she's the perfect size for a family yacht of this vintage. In impressive condition and very beautiful, her forte is nevertheless in the sheer practicality of her layout, rig and accommodation - to which her ownership by the same family for more than 40 years is testament enough.

Halcyon



80 ft Thornycroft Bermudan Ketch 1929

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Queen's Diamond Jubilee replica Trow under sail

BONHAMS LONDON

Polar peaks

BY DAVE SELBY

Polar interest peaked in a packed Knightsbridge saleroom on 30 March, as collectors battled for trophies from Captain Scott's final Antarctic expedition, which ended in his death a century ago.

Star lot in the £750,000 auction was a farewell letter written by Robert Falcon Scott as he and his team awaited death in a tent after being beaten to the Pole by Roald Amundsen. One of many poignant passages in the letter, addressed to expedition backer Sir Edgar Speyer, reads: "I fear we must go... but we have been to the Pole and we shall die like gentlemen." The letter, estimated to be worth £100,000 to £150,000, eventually sold for £163,250 as the value of Scott artefacts soared to new heights.

Yet, if Scott was the figurehead and one-time schoolboy's hero, it's the remarkable photography of

Herbert George Ponting that brought the desolate beauty of Antarctica to the eyes of the world. Among his best known images is 'Grotto in an Iceberg', which, like many great photographers owed something to luck. By the time Ponting reached the ice cave, the expedition ship, *Terra Nova*, had come into shot. Less than an hour later the berg had spun round and the scene was gone forever. The spectacular (43 x 32cm) green-tinted carbon print, was expected to make £3,000 to £5,000, but eventually sold for £11,250.

Ponting's images might never have been seen at all, if the *Terra Nova* had not been such a stout vessel. The 187ft (57m) three-masted steamship, which survived two Antarctic winters before bringing the survivors home, was launched in Dundee in 1884. Originally built for whaling and seal fishing, she was strengthened for hard use among the ice. When acquired by the British Antarctic



Above: Herbert George Ponting's famous image of Scott's *Terra Nova*, in Antarctica

Expedition in 1909, her hull was further reinforced with extra oak planking. After nearly 60 years of strenuous service, she foundered off Greenland in 1943.

At the auction, a builder's half-model of the plucky vessel sold for £10,000, while a photograph of the ship in dry dock in New Zealand in November 1910 made £1,500.



ANNE-LAURE NICOLAS BORDEAUX

Big Brest

The 1963 Chris-Craft Sea Skiff, *Big Brest*, estimated at €18,000 to €20,000 (£15,000 to £16,500), is one of a dozen boats slated for the second classic boat auction put together by Anne-Laure Nicolas. The 9 June sale in Bordeaux is being held in conjunction with provincial auction house Jean Dit Cazaux. For more information, see www.al-nicolas.com.

AUCTIONS COMING UP



CHRISTIE'S LONDON

Cowes conundrum

It's Cowes Week, 1930; the King is in attendance on the Royal Yacht; and there's a festival atmosphere as a one-design fleet takes the start. There's just one mystery: no-one has yet identified the class. This bright and breezy 48in (1.2m) panorama painted in 1930 by Charles Dixon (1872-1934), is one of 200 works in Christie's next Maritime Art sale on 23 May in South Kensington, London. Guide price £8,000 to £12,000. The three crew suggest it's 6-Ms, to us.



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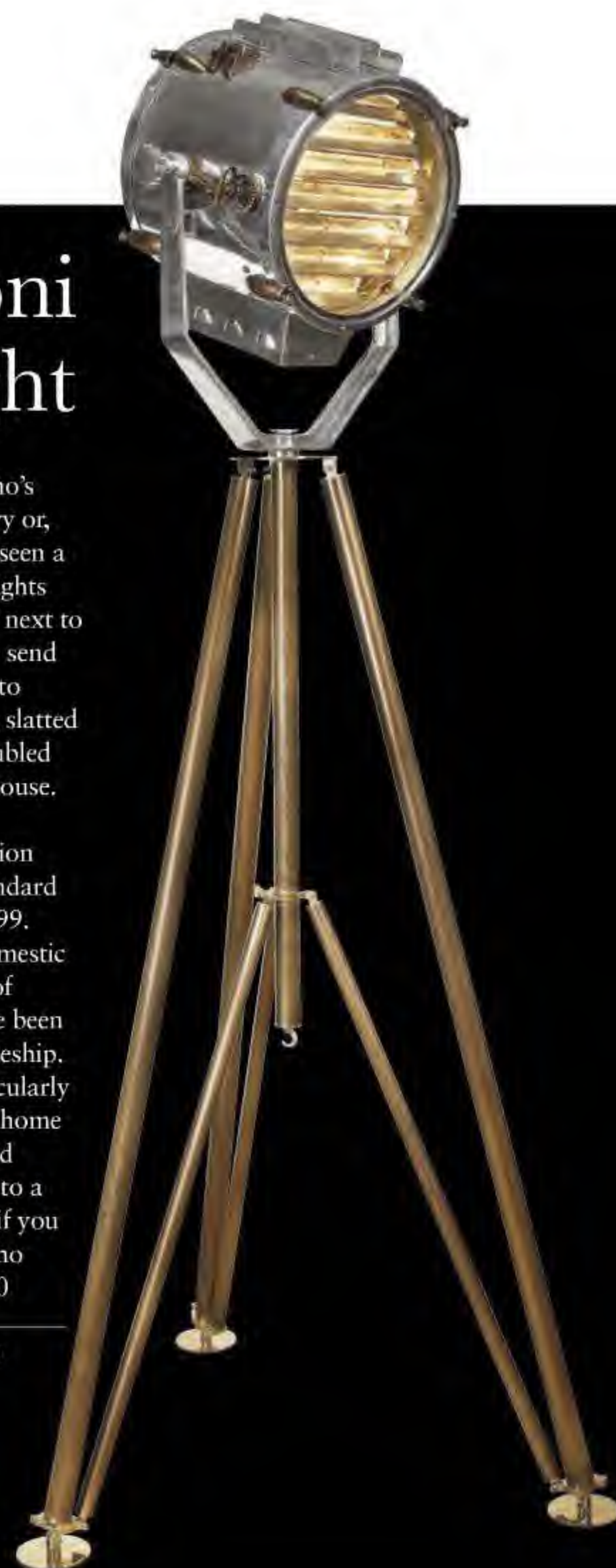
Officially the most popular Leatherman ever, the Wave is an astonishing 17 tools in one. Since its first incarnation, it has been redesigned with larger knives, stronger pliers, longer wire-cutters and all-locking blades. It has always been a favourite with sailors, thanks to its outside blade, which can be deployed with just one hand – ideal for cutting through the mousing on a shackle, say, when you're dangling from the masthead in heavy seas. Equally useful onshore, it is all stainless steel and available with a black oxide finish. £78.95

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Marconi spotlight

Familiar to anyone who's been in the Royal Navy or, indeed, anyone who's seen a naval film, these spotlights were usually mounted next to the bridge and used to send Morse code messages to other ships by moving slatted louvers. They also doubled as a ship-bound lighthouse. In fact, international maritime communication used Morse as the standard code right up until 1999. Re-engineered as a domestic lamp, this is a model of spotlight likely to have been used on a French battleship. It would make a particularly smart addition to any home or office – or you could always send messages to a friend or neighbour... if you are able to find one who still reads Morse. £950

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www.boatique.co.uk



A bone in her teeth

There's something of the wooden boat about good, Spanish ham: it's not cooked – just rubbed in salt and left to age for three years. The ham often thought to be the standard-bearer of quality – the Serrano – only gets bronze rating among connoisseurs. The Ibérico hams take silver and the Ibéricos 'de Bellota' win gold. We tried a sliced DO Guijuelo from Barcelona-based suppliers Ham Lovers. It was slightly sweet, nutty and meltingly unctuous. A whole Bellota weighs 7-8kg and costs between £230 and £600. Break one out quayside with a dry sherry and you'll make many friends. A bonus at sea is that these hams never seem to go off.

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BLUE WATER RACERS

Blue water, blue skies... white
nights. *Dan Houston* reports
from the Antigua Classics







Previous spread:
Tuiga 1909, Eilean
1936 and Dorade
1930 were just
three famous
classics at Antigua
Above: Windward
in schooner Juno
Right: Schooner
Elena dwarfs yawl
Dorade





TIM WRIGHT



GUB GUB

CORY SILKEN

Down time at the Antigua Classic Yacht Regatta finds me with an afternoon off and swimming with turtles off Galleon Beach. I've swum out to see *Lucy*, the 47ft (14.3m) 1966 Royal Huisman steel yawl belonging to East Coast photographer, Den Phillips, and her husband Dicky.

They are not racing her this year, but they are anchored near the entrance of English Harbour and, as I tread water shooting the breeze, they keep pointing out turtles. There seem to be four or five in the water around here. Of course, I can only see the heads as the turtles lift them up to breathe, some 30 or 40ft away; they don't let me get close enough to see them underwater. It would be great if these were endangered leatherbacks, coming home to lay their eggs, but they look more like the hawksbill species which is making a comeback with local conservation efforts.

Like Classic Boat, the Antigua Classics was celebrating its 25th birthday this year, and some 56 beautiful boats had turned up for the five days of racing and partying in April that mark this event as one of the best in the calendar. It is certainly less intense than Antigua Race Week, always held the following week, but many locals

said they preferred the Classics. "You wouldn't believe the difference between this and next week," one restaurant owner told me. "It's like night and day. People in the Classics have a lot of respect, but race week is full of brash, loud people."

J-CLASS NOT MISSED

Nor were the Js much missed this year. The hissy fits of owners and social exclusivity of J folk had not fitted well with the ethos of classic sailing. Some organisers seemed relieved to be given a year off! "We'd like to see them back though," they added.

Instead, there was a good crop of schooners, from modern replicas like Gannon and Benjamin's *Juno* to the impressive Vigo-built *Elena* and *Coral of Cowes*, 1902 or *Charm III*, a 1937 Alden design. Philip Walwyn's Mylne 12-M reproduction, *Kate*, 2006 (CB229) looks great in her yawl rig and dark blue colour scheme and, of course, the Carriacou Sloops: 40-ft-odd local boats, some recently built, and always a joy to watch.

Star of the show, though, must be *Eilean*, the 1936 Fife ketch restored by the event sponsors Panerai, whose boss Angelo Bonati is sailing aboard. I was lucky enough to be a part of her delivery crew (CB286), sailing her to

Above top: View from the deck of *Summer Cloud*, with *Tuiga*, starboard bow.

Above: Time to get busy – dowsing a spinnaker after rounding a mark.

“She was the largest boat any of us had been on,” Simon Le Bon



TIM WRIGHT

GUB GUB

St Maarten in February. Since then, her crew have been busy varnishing and making her look her smartest. She is perhaps best known for her part in the 1982 hit song *Rio*, by Duran Duran and sailing aboard her for the week is lead singer Simon Le Bon.

“When we came out here to do the video she was the largest boat any of us had been on,” Simon tells me. “And obviously she’s special to us, so it’s great to be back aboard and see how she has been restored. She’s in even better condition now than she was then. Simon, who helmed *Eilean* for several races, was joined by other band members for the prize-giving, where *Rio* was played. Also aboard *Eilean* was John Shearer, her owner from 1974 through to 2006. He got to helm her too, but we’ll have more on this specific story in our August issue.

SUMMER CLOUD

Although there was rain in the afternoons of the first three days, the sailing this year was as characteristically great as it often is here. The deep-blue sea with 17 to 20 knots of easterly breeze, and the swell rolling 2,000 miles across the Atlantic make sailing a sheer joy in these waters. On Sunday, I sailed the cannon course – a reach out and back and then round again, with *Summer*

Cloud, one of the original Carriacou sloops and the boat that introduced me to the type in 2001 (CB166).

Back then, owner Charles Hambleton carried oxygen aboard, to give his late-night rum-beaten crew an instant clear head in the morning. A busy schedule means he’s since given the boat to Andy Robinson of Woodstocks, the local boatbuilders here, to teach young Antiguan to sail. By coincidence, Hayling boatbuilder Ken Wilkinson – who helped me restore a boat over six years – is sailing her too. So, with Charles aboard for the week, *Summer Cloud* is a kind of reunion boat, though luckily none of us is needing the oxygen in the mornings the way it was useful back then. *Summer Cloud* was built on Petite Martinique in 1995, and she came first in Traditional Class B. The sloops’ fame has spread, and Charles is now involved in making a film about them, working with Alexis Andrews – owner of *Genesis* (CB205). They are still being built in Carriacou, in the Grenadines.

Antigua Classics is more than just sailing, and the evening scene seems to get better every year, no doubt helped by Panerai’s continuing sponsorship. Sunday night’s bash in front of the yacht club saw local band 17°61 give a fantastic live performance, and you always seem to leave with the feeling that you want to return. 🌊

Above top: *Firefly* was there but the Js were not...

Above from left: John Shearer, View from the deck of *Eilean*, and Simon Le Bon



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The Norfolk Oyster

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The Norfolk Oyster is a perfect dayboat, combining the needs of small children with those of keen sailing parents.

We currently have two Norfolk Oysters for sale, both with 1 year's warranty.

Dimensions

Length	16'10" (5.18m)
Beam	6'2" (1.86m)
Draft	10"/3'10" (0.26m/1.18m)
Sail area	149 sq ft (13.8 sq m)
Weight of boat	675kgs (inc equipment)
Trailing weight	935kgs



Norfolk Urchin



Norfolk Oyster



Norfolk Gypsy



Norfolk Smuggler 25

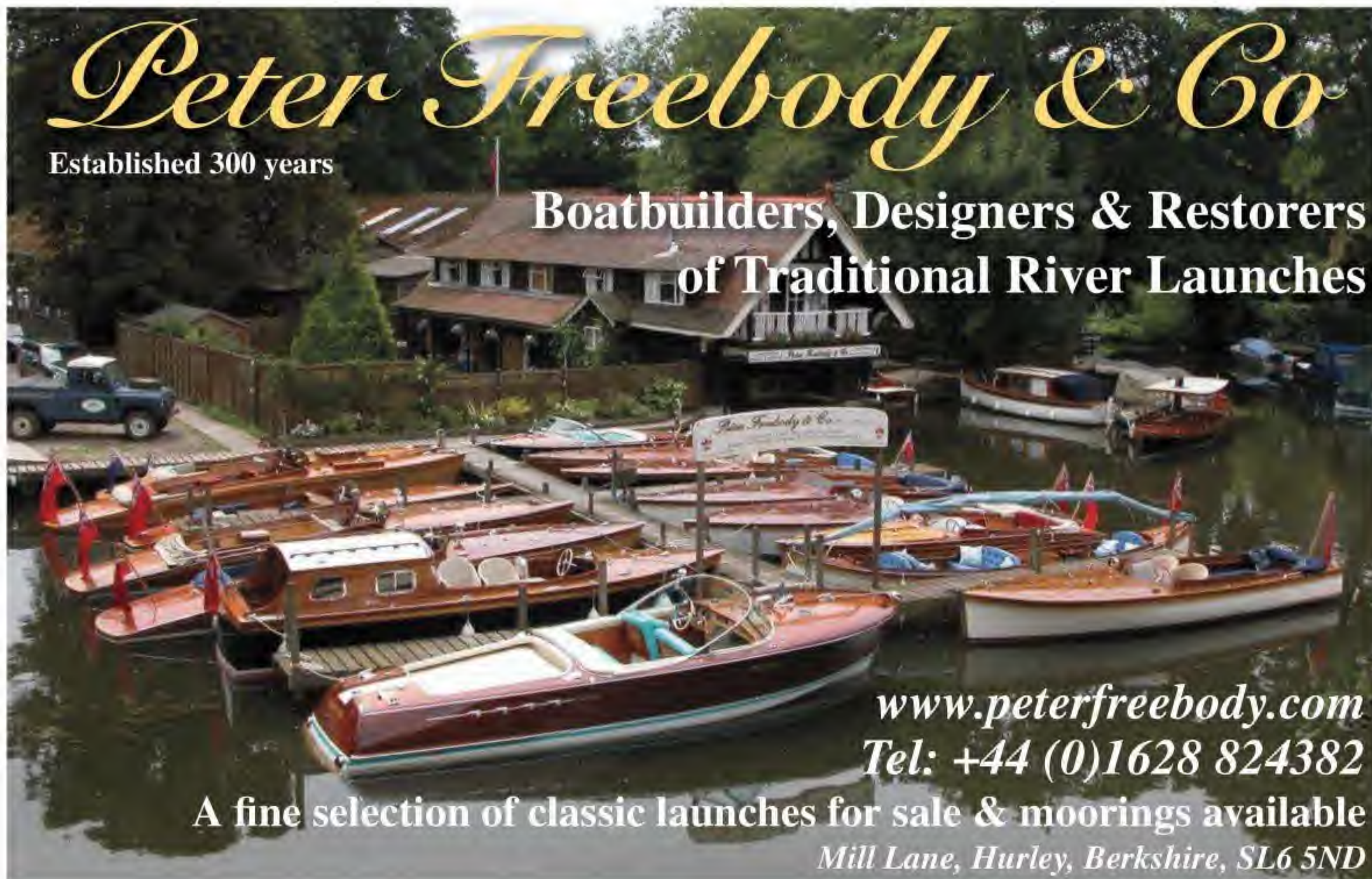


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BOATIFUL BEALE

More boats than ever at this year's Beale Park Boat Show 8-10 June – see you there

There's always something different at Beale Park – apart from the permanent difference: its own lake, fully used for sailing, rowing and paddling. This year the difference is simply more boats than ever, migrating from all parts of the country – and from Venice.

Venice, via Oxford to be truthful – the **City Barge rowing club** will be bringing a fleet of Venetian boats, including three gondolas, downriver to the show, where they will provide rides and demonstrations.

The **International Boatbuilding Training Centre** from Lowestoft is planning its biggest-ever presence, with 10 or more former students taking mini-pitches to show off their wares, while the IBTC itself is bringing a part-built 23ft (7m) 'pocket cruiser', a Maxwell Cutter, which students will be working on during the show.

The **Boat Building Academy** from Lyme Regis will be there with its big tent and its own pontoon, and up to 10 boats, on the water and ashore, built by its students.

James Wharram is bringing his completed *Amatasi* – the Polynesian-style eco catamaran that won Classic Boat's design competition in 2010 (CB265).

Cornish Crabbers will be showing its new 12ft (3.7m) Crabber 12. And there'll be Luggers aplenty – Drascombes from **Churchouse Boats**; Devon Luggers, as well as Cape Cutters from **Honnor Marine**, and Deben Luggers from **Anglia Yacht Brokerage**.

A new name to us, **Andrew Hall**, will be showing a 13ft (4m) skiff with a Stirling engine. Also new to us are **PortaBotes** – lightweight polypropylene folding boats. If you'd prefer a nesting boat, **Nestaway** will have its new Trio, a three-piece 16ft (4.9m) ketch-rigged dayboat.

Old friends **Character Boats**, **Kittiwake Boats**, **Henwood & Dean**, **Nick Smith** and **Swallow Boats** – with their new, as yet unnamed 15ft (4.6m) sailing canoe – will all be there too.

Local lass Gillian Nahum of **Henley Sales & Charter** plans to present her usual eclectic mix – and will be throwing open her barn at the far end of the exit drive, with up to a dozen more boats in it.

Also opening its barn, as well as having a presence on the show site itself is **World**



Clockwise from top left:
Relaxing on BBA pontoon;
Venetian Gondola;
Wharram Amatasi; IBTC's
23ft Maxwell Cutter



of Boats, the new 'branch' of the Eyemouth International Sailing Craft Association (EISCA) providing a permanent exhibition, again at the end of the exit drive.

Beale is also noted for its friendliness and if you want to get involved in boating by joining a club, there are plenty to choose from, catering for all tastes. Options include the **Thames Traditional Boat Society**, the **Thames Vintage Boat Club**, the **Steam Boat Association**, the Consuta Trust (one rather special steamboat), the **Electric Boat Association**, the **Dinghy Cruising Association** and the **Old Gaffers Association**.

Of course, man cannot live by boats alone, and as well as the beer tent and the catering vans, a trip round the far side of the lake will take you into **Kipperland**, where Mike Smylie will be smoking up some tasty treats, while **Simon and Ann Cooper** will be expounding on the sustainable properties of flax nearby. Look out, too, for Dick Wynne's **Lodestar Books** in the Marine Village. He specialises in republishing hard-to-find sailing classics – the latest is Ken Duxbury's delightful 'Lugworm' series on exploring the Greek islands and elsewhere in his Drascombe Lugger some 40 years ago.

And that, in essence, is what the Beale experience is all about. Sunshine (hopefully), small boats and some water to sail them in. In a word, relaxation. If somebody could bottle it, they'd make a fortune. ☺



Beale Park Boat Show

8-10 June
10am-6pm
(5pm Sunday)

Tickets:

advance/gate
Friday £6/£7
Sat/Sun £8/£9
Under 16s FREE
(if accompanied)

Camping/caravan:

£10 per unit per
night or duration
of tickets

Mooring to the riverbank:

pre-booked £10

Directions:

Beale Park is near
Pangbourne on the
A329 off M4, Jct 12

Tel: +44 (0)118
976 7498

www.bealeparkboatshow.co.uk



HONNOR MARINE

DEVON ORIGINALS

Bob and Norma Brown are familiar figures at Beale Park with their Devon Luggers. *Peter Willis* went to visit them

I've come to Rochdale, the Lancashire mill town and home of the Devon Lugger. Which to the untutored eye looks indistinguishable from the Drascombe Lugger. How's that then?

The answer is the classic tale of the man who liked the product so much he bought the company. In this case, the man is Bob Brown, and in 1997 he decided to buy a second-hand Drascombe Coaster. Wanting to check the boat's age, he jotted down the hull number to phone the builder, Honnor Marine of Totnes, Devon. When he did so, he was shocked to find that he was speaking to an administrator and that Honnor Marine had gone into liquidation. All its assets, including boat moulds and plugs, fittings and spares, were for sale by tender.

Bob liked and admired the Drascombe designs and felt he'd like to continue building them. He and Norma had just sold their business, so were cash-rich, and also had an empty factory. They decided to put in a tender – it was in fact the only tender submitted, and within weeks he and Norma had bought the business.

The one thing they didn't obtain was the licence to use the Drascombe trademark, which then, as now, belonged to the family of the designer of the original Lugger, John Watkinson. Honnor Marine had held it since being set up to build the first Drascombe Luggers in GRP back in 1968, but the licence had more recently been transferred to McNulty Boats (and later to the present holders, Churchouse Boats).

So with the original moulds, Bob and Norma began producing boats, rechristened as the 'Original Devon Lugger'. "It was slow going to begin with," says Bob. "We only sold one Scaffie in the first 18 months – though we built one of every model to get the hang of it. We brought the existing staff up from Devon to begin with to train up our workforce."

At that stage, the Drascombe Lugger had a 30-year history. Retired naval officer John Watkinson had designed it in 1965 as a safe and stable daysailer – with



more than a hint of the Cobles of the northeast coast about it – to encourage his seasick-prone wife to enjoy sailing. He built the first one, in ply, in a barn at Drascombe Barton in Devon. On its first outing at the London Boat Show in 1968, the stand boat was sold inside 20 minutes, and 11 orders were taken. In the years that followed, the 18ft 9in (5.7m) Lugger was joined by the smaller Dabber (15ft 6in/4.7m) and Scaffie (14ft 9in/4.5m), and the larger Longboat (21ft 9in/6.6m) also available with a small cabin as the Cruiser, as well as a number of other variations. Over 5,000 of the various types have been built worldwide, and the distinctive design has become an icon of traditional trailer-sailing.

For Bob and Norma, things began to take off in 2000 when they first exhibited at Beale Park and also Southampton. They're familiar faces at both shows, and quite probably one of the hardest-working husband-and-wife teams in the business, regularly spending their weekends delivering new boats or collecting older ones to be refurbished for their owners.

In 2003, they took over manufacture of the Dudley Dix-designed Cape Cutter 19, after a conversation at Beale Park with Nick and Lyndsay Voorhoeve who were

"Things began to take off in 2000 when they first came to Beale"

Above: Norma and Bob Brown – liked the boat, bought the company



then building it in South Africa. “We launched it at Southampton that year and took 35 orders – two-and-a-half years’ work,” says Bob.

The same year saw them conclude a protracted deal to buy the Tufnol block-making business from Lewmar. This has proved surprisingly successful, as well as supplying their own requirements.

In addition, they make trailers – good quality ones with wheel-washing systems, which meet forthcoming European Type Approval (it becomes law in October). These sell both for their own boats and for other makes – owners have found that the Cape Cutter trailer fits the Cornish Shrimper just as well.

Refurbishment in particular is lively at present, with older boats coming in to have their buoyancy upgraded to bring them close to the current CE levels. CE came in just as Bob and Norma took over the business. “We’ve never made a non-CE-marked boat, but the old Honnor Marine never produced one that was CE marked – and buoyancy in all the old models was inadequate.” Not as bad, perhaps, as one old Scaffie that came in, where its ‘buoyancy’ consisted of a string of plastic milk bottles, but not great either. “In the old days,” explains Bob, “they used to fill the cavities with polystyrene beads, which could float out if the boat were holed.” Now,

Honor injects two-pack foam, which moulds itself to the shape of the cavities. The cost of this can be as little as £400 plus VAT for a Scaffie.

In 2007 they moved into their present premises – a former bus depot offering over 20,000sqft of covered space. It’s still as far from Devon as ever, but that didn’t prevent Bob and Norma delivering a Cape Cutter to Saltash the previous weekend, and, as Bob points out, “We’re right on the motorway system, handy for the Lake District – and for our Continental customers, the M62 from Hull comes almost to the door.”

It certainly hasn’t hampered their output. In a more favourable economic climate they’ve built up to 50 boats a year, which, within the sector of traditional dayboats – Drascombes, Crabbers, Memories and the rest – must make them one of the major operators.

For Bob, one of the niggles of the past 15 years was the refusal of the Drascombe Owners’ Association to admit him to membership – even though his customers could join. That came to an end a couple of years ago, and earlier this year he happily attended his first AGM. It seems the future of these popular and engaging boats are in good hands with Bob and Norma.

Far left top: A Devon Lugger;
bottom: Boats in build at Rochdale
Centre: All part of the service – Bob launching a Cape Cutter 19 at Saltash, Cornwall
Above: Jigs for the Tufnol blocks, and some of the blocks themselves

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RIVER PAGEANTS OF THE PAST

The Thames is no stranger to royal pomp.
Richard Johnstone-Bryden looks back at 500
years of a tradition spanning 23 monarchs



NATIONAL MARITIME MUSEUM

Elaborate pageants have been staged on the River Thames for more than five centuries to celebrate coronations, marriages and royal arrivals. King Richard III appears to have started the tradition by becoming the first monarch to travel by boat to Westminster Abbey for his coronation in 1483.

Fifty years later, an impressive spectacle of 50 richly-decorated barges provided by the Livery Companies, and 250 other vessels, accompanied the equally ill-fated Anne Boleyn from Greenwich to the Tower of London for her coronation on 29 May 1533. King Henry VIII had invited the Lord Mayor and the city's inhabitants to fetch their new Queen with due pageantry. The organisers rose to the challenge by laying on a magnificent procession led by a barge sporting a

mechanical, fire-breathing dragon along with other monsters and wild men. The richly-coloured Lord Mayor's barge followed astern and was flanked on the starboard side by the 'batchelor's barge' that was described by the 1548 version of *Hall's Chronicle*.

"The deckes of the sayd barge and the sailyardes and the toppe castles were hanged with riche cloth of gold and silke. At the foreship and the sterne were two great banners riche beaten with the armes of the kinge and the queen, and on the toppe castle also was a long stremer newly beaten with the sayd armes. The sides of the barge was sette full of flagges and banners of the deuises of the Company of Haberdashers and Marchauntes Aduenturers, and the cordes were hanged with innumerable penselles (small pointed flags) hauing little belles at ye endes whiche made a goodly noyse, and a goodly sight waueryng in

Above: The Thames on Lord Mayor's Day, painted in 1748 by Canaletto



Above: "The Triumphall Entertainment of ye King and Queenes Matie by ye... Maior of London at their coming from Hampton Court to Whitehall", or the marriage of King Charles II and Catherine of Braganza on 23 August 1662

the wynde. On the outside of the barge were thre dosen scochyons (escutcheons) in metal of armes of the kyng and the queens."

The escorting barge on the Lord Mayor's port side carried the Queen's emblem, consisting of a crowned white falcon with red and white roses, surrounded by virgins singing and playing sweetly. Such festivities were a distant memory by the time Anne Boleyn made the same journey three years later under very different circumstances that ultimately led to her execution.

'ANCIENT BRITAIN REVIVED'

At the end of her daughter's reign in 1603, a torch-lit barge draped in black brought Queen Elizabeth I's coffin down the Thames from Richmond Palace to Whitehall to lie in state. Seven years later, the river was a focal point for the celebrations to mark the creation of her successor's eldest son as Prince of Wales.

To ensure his heir's profile remained in check, King James I arranged for Prince Henry to travel to the capital for the investiture ceremonies by water rather than riding through the streets in a grand procession. The Lord Mayor was given just six days' notice to lay on an official welcome along the lines of his annual pageant, rather than the more elaborate festivities normally given to royalty. As Prince Henry's barge made its way down the Thames from Richmond Palace, he was met by a flotilla of decorated barges laid on by the Livery Companies. A programme of entertainment was hurriedly assembled with the theme of 'Ancient Britain revived in her Prince', which culminated in Prince Henry's official reception on the steps of Whitehall.

One of the river's greatest pageants was organised 52 years later to celebrate the marriage of King Charles II to Catherine of Braganza. The celebrations began as the royal couple travelled downstream from Hampton Court to Whitehall on 23 August 1662. Noted diarist John Evelyn sailed among the boats and later wrote: "I was a

spectator of the most magnificent triumph that ever floated on the Thames, considering the innumerable boats and vessels, dressed and adorned with all imaginable pomp, but, above all, the thrones, arches, pageants and other representations, stately barges of the Lord Mayor and Companies, with various inventions, music and peals of ordnance both from the vessels and the shore, going to meet and conduct the new Queen from Hampton Court to Whitehall.

"In my opinion, it far exceeded all the Venetian Bucentoras on the Ascension, when they go to espouse the Adriatic. His Majesty and the Queen came in an antique-shaped open vessel, covered with a state, or canopy, of cloth of gold, made in form of a cupola, supported with high Corinthian pillars, wreathed with flowers, festoons, and garlands."

Describing the events from his vantage point on top of the Banqueting House, the equally renowned diarist Samuel Pepys, wrote: "Anon come the King and Queene in a barge under a canopy, with 1,000 barges and boats I know for we could see no water for them, nor discern the King nor Queene. And so they landed at White Hall Bridge, and the great guns on the other side went off."

The coronation of King Charles II's younger brother in 1685 triggered another major celebration on the Thames, when King James II travelled by river to Westminster. A day later, yachts, barges and wherries gathered by Whitehall Palace to witness a magnificent fireworks display set off from floating pontoons. The scenes

were immortalised in pencil sketches by the renowned Dutch artist Willem van de Velde the Elder.

Despite its promising start, King James II's reign was brought to a premature end in 1689 by his avowed Catholicism. His daughter Mary and son-in-law William of Orange succeeded him as joint rulers. In the year of their coronation, King William III commissioned an elegant 41ft (12.5m) rowing barge known as the Queen's Shallop. Remarkably, she

"The most magnificent triumph that ever floated on the Thames"



NATIONAL MARITIME MUSEUM



NATIONAL MARITIME MUSEUM

continued to serve the royal family until the 20th century, when she concluded her official duties by participating in the Thames Peace Pageant on 4 August 1919 to celebrate the Allied victory in the First World War, and the signing of the Treaty of Versailles. A five-mile procession included the ceremonial barges of the City's Livery Companies, naval pinnaces, watermen's wherries and a barge displaying guns that had been used during the four-year-long conflict.

A VENERABLE OLD LADY

In 1930, King George V presented the Queen's Shallop, by then 241 years old, to the National Maritime Museum which also cares for three other similar craft, including Prince Frederick's gilded rowing barge. This 63ft (19.2m) vessel was designed by William Kent and built by John Hall on the southern bank of the Thames opposite Whitehall for King George II's eldest son in 1732. Following Prince Frederick's death in 1751, it became the principal royal barge used by every successive monarch until 30 October 1849, when it performed its last official duty by conveying Queen Victoria's husband, Prince Albert, along the Thames from Whitehall Stairs to the City of London to open the Coal Exchange. Although illness had prevented Queen Victoria attending, the

occasion generated a great deal of interest because it was the future King Edward VII's first state occasion, and the first royal river procession since 1835.

The elderly barge was helmed by King William IV's son, Lord Adolphus Fitzclarence, then commanding officer of HM Yacht *Victoria & Albert*, and propelled by 22 oarsmen who wore gold badges and black velvet caps. Describing the scenes in a letter to Mrs Gladstone a few days later, the royal children's governess, Lady Lyttelton, wrote: "The weather was Italian – not a bit of fog or cold or wind. St Paul's seen as clearly as a country church up to the cross, and on the cupola sat many people. Every inch of ground, every bridge, roof, window, and as many vessels of all sorts as could lie on the river, leaving our ample passage clear, were covered, close packed with people."

She continued: "Everybody in full dress, liveries like the state drawing-rooms, and all sorts of feudal City customs, the swans (live ones) in their barge, with their keeper, the Lord Mayor's barge, quite dazzling, just ahead of ours, and he and all the functionaries in new robes of scarlet cloth or crimson velvet. And such floods of sunshine all the time, and an incessant thundering of 'God Save the Queen!' by a succession of bands; and the bells, and the Tower guns! Enough to drive one mad."

Above: King George V in the royal barge at Henley, 1912 by John Fraser

Below: Fireworks on the Thames to celebrate the coronation of King James II in 1685, by Willem van de Velde the Elder



NATIONAL MARITIME MUSEUM

“Two men in trilby hats boiling shrimps took a few moments to give us a wave”



IMPERIAL WAR MUSEUM

NATIONAL MARITIME MUSEUM

Above: A large rowing boat which appears to be carrying the King and Queen passes under London Bridge during a ceremonial pageant of 1918

Above right: *Britannia* arriving at Greenwich on 15 May 1954

For the return trip, the royal party joined *Victoria & Albert's* 161ft (49.1m) tender, the steam yacht *Fairy*, which had been laid down in 1844 at Blackwall to enable the royal family to visit those ports and rivers that were too shallow for the *V&A*. Prince Frederick's barge subsequently suffered the ignominy of being sawn into three sections and stored for over a century prior to joining the NMM's collection on long-term loan in 1951.

BRITANNIA'S HOMECOMING

The tradition of royal processions and receptions on the Thames continued into the present reign, with the Queen's homecoming at the end of a six-month tour of the Commonwealth in 1954. HM Yacht *Britannia* had not been completed when the tour commenced in November 1953, so the Admiralty chartered the 16,000-ton liner *Gothic* to act as a temporary royal yacht. She was relieved by *Britannia* for the voyage home from the Mediterranean to the Pool of London in May 1954.

Escorted by four fast patrol boats, *Britannia* made her way up the Thames for the first time on the morning of 15 May 1954. Ship's sirens, cheering crowds and church bells acknowledged the approaching monarch. As the yacht passed the Royal Naval College Greenwich, officers and staff lined its terrace and gave three cheers. This was typical of the enthusiastic welcome experienced that day, as *Britannia's* then-Commander, Captain Dalglish, recalled. "Every bit of land we passed was crowded with people, and we must have seen millions that day; hundreds of boats crammed to the gunwales; everyone cheering and waving; sirens hooting and general noise."

The designer of *Britannia's* royal apartments, Sir Hugh Casson, who had joined the yacht in the Solent on the previous day, continued: "By Greenwich, the entourage kept more in the background to avoid confusing the crowds. The Queen and Prince Philip disappeared for good to the top platform. The noise was by then deafening – almost impossible to speak on the upper deck. Two men in trilby hats boiling shrimps in a small boat took a few moments to give us a wave. I continually crossed from port to starboard in fear of

missing something. The Swedish liner *Orcades*, crammed to the davits, Finnish timber boats, gas colliers, the occasional change of note in cheering indicated convoys of flag-waving children. The whole experience was at once deeply moving, and yet I felt completely detached and dreamlike. I then retired inside for the final dramatic moments of passing through Tower Bridge, which spelt out the words "Welcome Home". The Lord Mayor was visible in an open boat, with upturned oars and fur hat upraised in greeting. The Queen Mother and Princess Margaret were just visible on the landing stage. I particularly remember Vivian Dunn, principal director of music of the Royal Marines conducting the Royal Yacht Band, played 'Rule Britannia' as we passed under Tower Bridge."

At that moment the cranes lowered their jibs in salute to the new yacht before she moored to a pair of nearby buoys. The arrival of *Britannia* in the Pool of London provided the perfect finale to the Queen's first major overseas tour and made her the first reigning British monarch to circumnavigate the world. Before disembarking, she knighted the yacht's commanding officer, Vice Admiral Abel Smith, with his own sword in the royal dining room.

During her 44 years of active service, *Britannia* returned to the Thames several times for major occasions, including Princess Margaret's wedding in 1960, the royal river progress to mark the Queen's Silver Jubilee in 1977 and the 50th anniversary of VJ Day in 1995. The Thames also provided the perfect setting for the beginning of *Britannia's* final voyage under her own power on 21 November 1997. That evening a dramatic thunderstorm struck the capital as the crowds and media gathered along the Embankment. At 5.30pm, the 412ft (126m) paying-off pennant was hoisted at the mainmast as the floodlit royal yacht slipped her moorings and passed under Tower Bridge, bound for the South Coast. Even though it was the end of November, a large number of private boats turned out the next morning to give *Britannia* a superb aquatic welcome as she returned to Portsmouth for the very last time.



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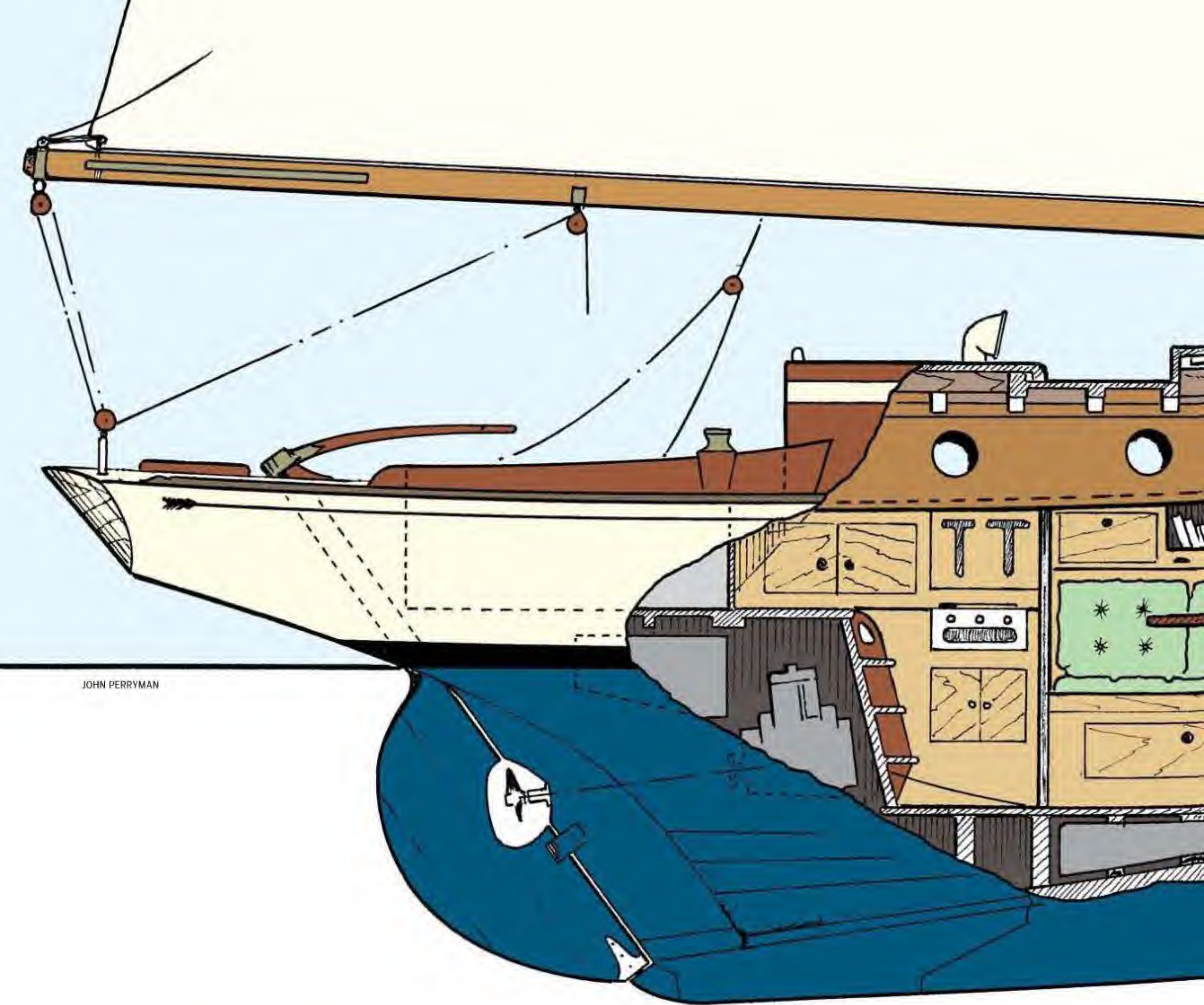
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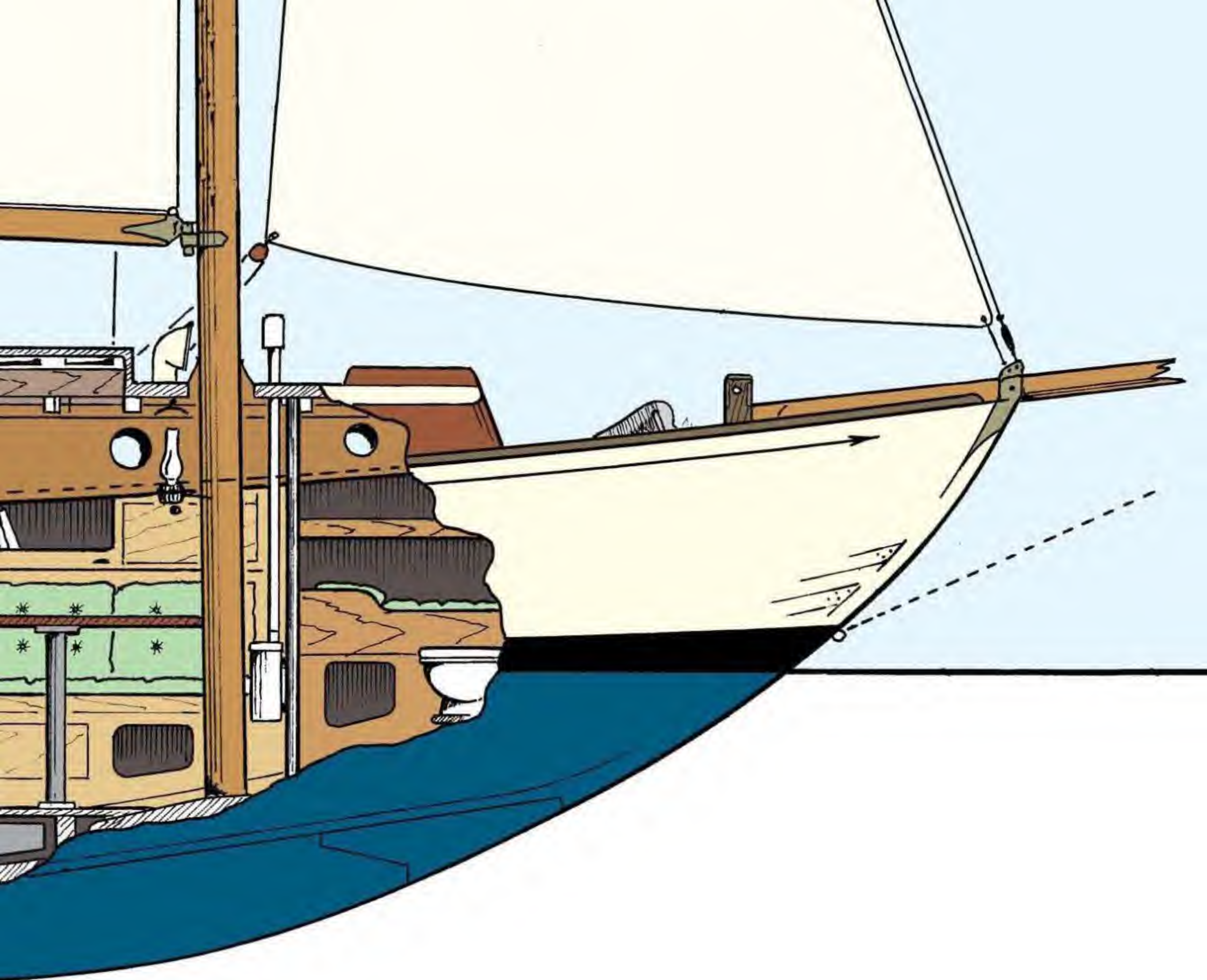
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JOHN PERRYMAN

HER FORMER GLORY

This restoration lark... how hard can it be?
Steffan Meyric Hughes presents an overview
to anyone thinking of buying or doing up
their first small, wooden yacht



Here at the CB office, we've learned a bit about restoring boats over the years – a 30ft (9.1m) Scarborough Sloop, a 31ft (9.4m) FBR Brown sloop, two Hillyard cutters (an 8-Ton and a 9-Ton), an 8-Ton Gauntlet, a Folkboat, a Harrison Butler Z4 – and a string of dinghies. And none of us would call ourselves an expert in the restoration or ownership of old, wooden boats. But the restorations we've heard of, written up or otherwise known about? We lose count.

In fact, reading *Classic Boat* every month, you'd be forgiven for thinking that a deep restoration or even a complete rebuild of a small to mid-sized wooden yacht is an everyday occurrence. Don't let your eyes, or us, deceive you. Anything more than a tidy-up on anything more than a 20-footer (6.1m) usually turns out to be the single biggest challenge of the boat owner's life. For

every one of them, there are five abandoned projects and another five limping on year to year on a diet of epoxy, plywood and hope. TLC means exactly what it says on the tin: time, labour and cash. The misconceptions about buying and restoring a wooden boat are rife, and they start long before you arrive at a yard and fall in love with a mouldering, but still beautiful, little yacht propped up on stilts and waiting for a saviour.

The first thing to do is to arm yourself with your own all-round guru. This might be a broker, a boatbuilder, a friend – anyone who really knows his onions about boats and the sea. Once you've seen the boat you think you want, take this person with you for a second opinion before you even think of making an offer. Then, depending on the boat in question and how much you're prepared to spend on her, bring a surveyor in to conduct a full survey before talking about money.

Guide to the cost of restoration

For the purposes of this guide, we are sending a carvel-built 25ft bermudan yacht to a boatbuilder's yard for a professional job.

Deck

It's hard to put a price on re-decking. The deck is what keeps out rainwater, the biggest enemy, so if the deck needs replacing, it's likely the whole boat is shot. Just for the deck you could be looking at £2,000 but it could turn into £10,000 to £20,000.

Engine

When most of these little yachts were built, people had more time, fewer expectations, less money - and swinging moorings. Engines were small. A typical new engine on a 25-footer, a Yanmar 1GM10 or similar, will need new beds, a new shaft, new exit point - new everything. For a complete installation from battery to propeller, you won't get much change out of £8,000.

Cabin trunk

If the whole cabin trunk (the part above deck level) needs replacing, you're looking at single lengths of expensive hardwood, not to mention time and labour. Expect to pay about £3,000.

Floors, frames and futtocks

A typical yacht has substantial sawn frames in sections called futtocks that are either butted up or scarphed, and slimmer steamed frames that are whole timbers. The steamed ones typically crack and need 'sistering' (adding an identical partner alongside) or replacing; and the sawn ones typically rot. The frame bill might come to around £400 or so. It can be much higher. The floors, if metal (iron or mild steel), often need replacing. A set of new floors in laminated wood would be about £2,000.

A new wooden mast

Depending on the complexity of their build, new wooden masts will cost between £900 and £1,500. Masts fare very well over the years, though - there are plenty of originals still sailing around.

Re-rig

Replacing all standing and running rigging on a bermudan sloop: £1,000.

New suit of sails

A spanking new mains'l and genoa for a bermudan sloop will cost in the region of £1,500.

Replace keel bolts

This should be simple, but it never is, especially when the bolts and external ballast keel are both iron, in which case they sometimes need to be melted out. The new bolts will cost about £15 each, but the job might cost £1,000.

New chainplates

These can be tricky, especially when they are fastened through the deck. External chainplates are more readily visible and easier to replace. Largely because of the expense of the bespoke bronze fittings that have to be made, these will cost up to £1,000.

Re-fasten the hood-ends at the bows

This fiddly join between the planking and the stem (or the transom) often needs doing and usually costs about £500.

Rudder and hangings

This varies greatly, but new pintles might cost £400 and a new rudder might cost up to £1,500, although this depends greatly on size and shape.

Location is also important. Transporting a boat overland to the yard where she's going to be worked on will cost about £1,000, or a little more if you include cramage at each end. This figure changes surprisingly little with mileage and boat size. For a little 20-footer that you might pick up for £1,000 to £2,000, this represents a great sum, so try to look at local boats.

Have an idea of how much work needs to be done before you buy. The surveyor or a boatbuilder will be able to tell you this. Then you will be able to work out what you can take on by yourself and what you will want a yard to do. You might think this will give you a

rough idea of how much the boat will cost to restore and how long it will take you: double both, and you'll still be some way off, but at least it will give you some confidence to start planning.

Don't make the common mistake of looking for a 'sound hull' if the interior is shot to pieces or missing. Replacing an interior is fiddly, expensive and a lot more work (and a lot more skilful) than, say, replacing all the steamed timbers in a Folkboat. Another common misconception is that you will make money by adding value to the boat. You will almost definitely lose money, and there is nothing wrong with that. "It's a hobby,"

Right: Classic 'before and after' shots of Yonne class *Mischief* (see No. 5 in our list), restored by teacher Roy Aldworth. Don't forget to take a 'before' pic - many people do!

CB ARCHIVES

ROGER BARNES



1



PETER MUMFORD BEKEN OF COWES

2



3

RAY LITTLE

Note on price

In good condition, these common small yachts cost between £5,000 and £10,000, except for the Vertue, which might fetch £20,000 or more.

1

Deben 4-Ton

22ft (6.7m) carvel gaff or bermudan cutter, many cabin configurations, mostly two-berth. Built by Claude Whisstock from 1937 to the late 1960s.

2

SCOD

25ft 11in (7.9m) carvel bermudan sloop, around 100 built from 1955-1970 to a Charles E Nicholson design. Fast cruiser-racers in their day with four berths.

3

Hillyard 6-Ton

27ft (8.2m) bermudan carvel cutter. David Hillyard designed and built many of these from 1922 to 1958.

4

Folkboat

25ft (7.6m), clinker or carvel bermudan sloop. More than 4,000 have been built in GRP and wood since 1942. Four berths.

5

Yonne class

26ft (7.9m) bermudan cutter, designed by Dr Harrison Butler. There are five known examples.



4



ROY ALDWORTH



TOM BENN

“There’s always something to do on a wooden boat”

6

Vertue

25ft 3in (7.7m) carvel bermudan sloop, designed in 1936 by Laurent Giles: 275 built. Thought by many to be the ultimate small cruising yacht. Four berths.

RAY LITTLE



C/O IAN WELSH

7

Rossiter Pintail

27ft 3in (8.3m) carvel bermudan sloop, drawn in 1962 by Hugh Rossiter. Exceptional build quality, shallow draught and heavy displacement. See also the smaller Rossiter Heron. Four berths.



RAY LITTLE

8

Stella

25ft 9in (7.9m) clinker bermudan sloop, drawn by Kim Holman in 1959 as a 'fatter' Folkboat. 100+ built. Small classics don't come much better than this one. Four berths.

CB ARCHIVES



PETER HARROLD

9

Blackwater Sloop

18ft (5.5m) gaff or bermudan carvel sloop. Dan Webb and Feasey of Maldon designed (1932) and built more than 60 in this and other sizes. Two berths.

10

Dauntless

22ft (6.7m) clinker gaff sloop, usually bilge keel. Designed in 1945. About 400 built. Beamy, spacious and lightly built. Cheap as chips today. Four berths.

says broker and long-time wooden boat owner Peter Gregson. “Hobbies cost money – it’s as simple as that.”

Then there’s the price, which for the simple, wooden boats listed here varies greatly. Negotiation is the biggest single factor, then location, condition, financial climate, time of year, rarity value (this will count for less than you might imagine), engine, sails and trailer – or lack of it. The only way to get an idea is by trawling the web and the classifieds section of this magazine. As a general rule, a yacht needing a substantial restoration should cost nothing, or very little. This does not apply to boats by ‘exotic’ designers like Herreshoff, Fife or Strange.

Though the pitfalls are complicated and numerous, there are plenty of rewards. There’s the challenge of it, resulting in a boat full of its own character and yours. You’ll also be a better seaman for knowing every plank. And at the end of it all, you know that you’ve saved a bit of maritime history.



Additional costs

Insurance

For a 20 to 30ft yacht, budget £300-£400 a year.

Transport / delivery

Count on £1,000 to get your boat to the yard.

Boatyard fees

If you are restoring your boat on land, you will also pay about £1,000 a year for hard standing. Craning in and out costs about £100 each way.

Mooring

A marina berth in the Solent could cost £6,000, while a swinging mooring in a backwater is in the hundreds.

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Electricité de France

Inspired by an older design, yet fitted with a modern electric engine, this runabout is a pleasantly quiet way to travel, discovers *Dan Houston*

Electric boats have a different feel to them – they barely make any noise for one thing and perhaps because of that, they kind of slip by innocuously on the water. So it was a quiet acquaintance that we made with this electric runabout, from French designer and builder Marc Vuilliomenet, based in St Raphaël, in the south of France.

The 18ft (5.5m) Classic Power runabout is inspired by, and partly based on, an older design from Jeanneau, dating from 1970 – itself no doubt influenced by the Rivas and Chris-Craft of an earlier era. Marc strip-builds the hull using mahogany and epoxy resin, with the vacuum method making it very stiff and lightweight; the hull weighs just 350kg. Using wood like this enables such a lightweight construction and the boat is easily towable, and easily driven. “If I made this boat in glassfibre it would be too heavy, wood is the only solution unless you go with carbon fibre,” he tells me.

The boat is driven by a 5kW electric motor powered by four batteries giving 200 amps at 48V. “It’s a compromise between speed and power conservation,” Marc says, “but we can make the boat with other

specifications, either as a hybrid or with a fuel cell motor. The arrangement gives you a day’s power and costs less than a Euro to recharge. Speed is six and a half knots, but we have gone up to 10 knots on full power... of course the batteries don’t last as long.”

AN ALTERNATIVE TO THE RIB?

The Classic Power runabout has swivel seats forward, so driver and co-pilot can turn and face the bench seat a few feet aft. Behind this, a covered afterdeck conceals the lazarette, where the small motor and its bank of batteries are kept. It’s always surprising to see the guts of an electric boat – there seems to be nothing to it. She’s specified for four people in Category C (inshore, wave heights up to 2m). It’s unsinkable thanks to buoyancy tanks along the length of the topsides. Marc envisages it being an alternative to the ubiquitous RIB, and hopes that some of the larger classic yachts will want to adopt it as a tender. It certainly has elegant touches with its flared bow and bare teak-planked decks, and was surprisingly comfortable to board and to drive.

The throttle and key are close at hand on the right of the steering position. The motor powers a simple saildrive

Top: The mahogany hull catches the afternoon sun. The flared bow sections are pure 1930s speedboat





GUB GUB

so manoeuvring is simple, and you can move the stern around very easily. Power is pretty instant too, and the boat quickly gets going, all with a sense of hush; this is not a boat where the captain gets to go waterskiing.

A SHORT SPIN

We took the design out for a short spin at Les Voiles de St Tropez late last September, and it seemed instantly in keeping with one of the world's foremost classic boating events. The boat behaves herself very well and is not upset by the wash of larger boats. The pace, also, is fast enough to give a sense of progress without ever getting too exciting. In that sense, electric boats seem more suited to rivers and lakes than the sea, where a runabout of limited speed will always feel, well, somewhat limited.

Of course, this is her design. And she is quiet and inexpensive to run. Marc also designs several other 'modern' classics, including a 21ft 4in (6.5m) cabin boat finished to the same high standards, though without caulked teak decks. In his repertoire is also a local open boat, a *pointu*.

Above: Getting out among the fleet at Les Voiles de St Tropez; blondes are not included
Right: Designer and builder Marc Vuilliomenet



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MISCHIEF'S TENDER

Rediscovering Tilman's dinghy

Reader *Roald Sporstøl* uncovers the extraordinary story of this well-travelled explorer's tender



Who was Bill Tilman?



Major Harold William ('Bill') Tilman was a mountaineer who took up sailing in order to reach more inaccessible climbs, and thus became an explorer and author.

His first and best-known boat was the pilot

cutter *Mischief*, which he bought in 1954 to sail to Patagonia, and eventually (via the Panama Canal) right around South America. He also circumnavigated Africa in her, sailed to the Falklands and, several times, to Greenland. However, in 1968, Tilman and his crew were rescued when *Mischief* foundered and sank off Jan Mayen island near Greenland. He went on to buy and sail two other pilot cutters, *Sea Breeze* (lost) and *Baroque* (sold), in which he explored Arctic and Antarctic regions for more climbing.

His final voyage was in a steel tug, *En Avant*, on which he'd shipped as crew in an expedition led by Simon Richardson. The boat disappeared in the South Atlantic in 1977 on passage between Rio de Janeiro and the Falkland Islands. It was presumed she'd gone down with all hands.

The story started around 10 years ago, when my son Arnfinn and I bought an old Norwegian cutter for restoring, which we named *Farmann*. In 2007 she was docking for her spring service, when a man came and asked whether we would like to buy a small wooden dinghy. He must have looked at *Farmann* and concluded that we would take care of the dinghy. My son was instantly intrigued and said: "Let's take a look."

She was 9ft (2.7m) long and about 4ft (1.2m) in the beam, sitting on a trailer. We asked the vendor for the boat's story, but he didn't know much; just a rumour that the dinghy had come from an English yacht, which ran into trouble at Jan Mayen island, east of Greenland in 1968. He thought the crew had been rescued by the *MS Brandal*, which brought them to Bodø in northern Norway. Then the dinghy was taken to the town of Brandal and sold to a man who wanted her to row on a lake by his cabin in the mountains. Arnfinn said straightaway: "We'll buy it."

I was curious to know more about the dinghy's origins, so I made contact with Ottar Djupvik, who was a young crew member on board *Brandal* in 1968. He was not sure, but he remembered the name of the foundering yacht as 'Miss Chip', or something like it. There the trail went cold, until February 2008, when the latest issue of *Classic Boat* dropped through my letterbox. That evening, I was reading the magazine when my eye fell on a nice, colourful advertisement for a pilot cutter named *Mischief*. I didn't immediately make

Above left: Collars made a new pair of oars, which turned out to match the old perfectly
Right above: Owner Roald Sporstøl rowing the venerable dinghy
Opposite: Stored on the deck of his Norwegian cutter, *Farmann*

"Just a rumour she came from an English yacht lost at Jan Mayen"



PHOTOS: ROALD SPORSTØL

the link with ‘*Miss Chip*’, but a few days later it dropped into my brain: could it be that they were one and the same? I went back to the advertisement and discovered that this *Mischief* was a replica of the original built in 1906. And that the original was lost in 1968.

I REMEMBER HIM

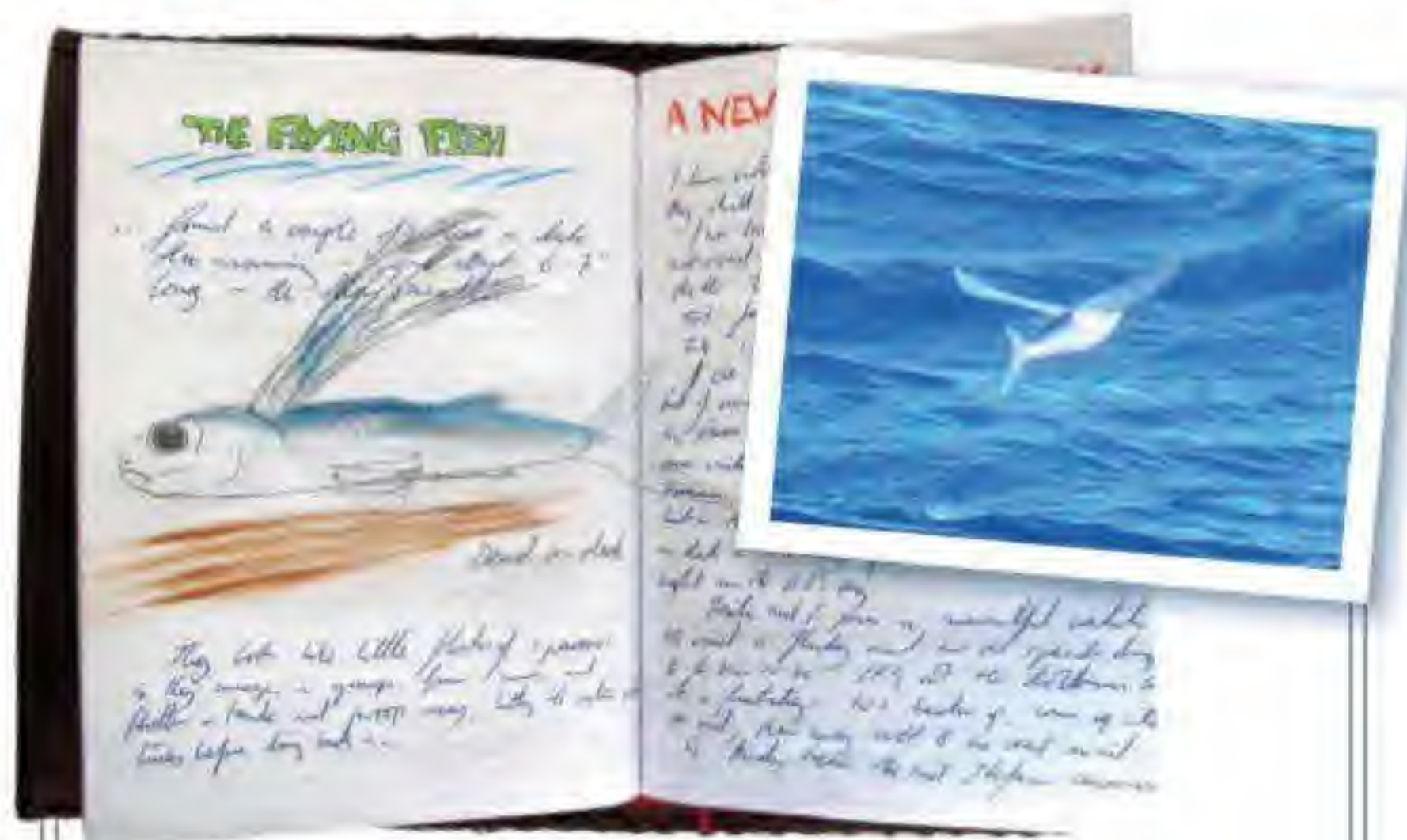
I showed a picture of Bill Tilman to the crew member of *Brandal*, and he was positive. “This is the skipper. I am sure. I remember him from ‘68 when we took him to Bodø.” Now we had a lead, so I took the plane to Bodø, where I found a newspaper from 1968 in the local archives. Sure enough, there was the story, complete with a photo of Tilman and the crew. We also found an account of *Mischief*’s loss in a book about Tilman.

Having established her pedigree, we turned to the job of restoring the little dinghy. Her condition was good, so little work was required. Parts of two planks needed to be renewed and I removed all the varnish and gave her a new coat. The original oars were not sold with her, so we had to guess what they would have looked like. I had seen the oars of similar craft, and got in touch with Collars, who made us a suitable pair. Long after the new ones arrived, we were given a bit of the original oar from the seller and, amazingly, they are a near perfect match.

We are going to take care of the dinghy as a historic monument, but will use her with care sometimes. In fact, she is not our only brush with Tilman’s boats. Berthed once in Stockholm, we found ourselves alongside a pilot cutter which was being restored. Many years later, we discovered that this cutter was Tilman’s *Baroque*. 🐾



Atlantic sketch



Shooting flying fish

DAN HOUSTON RECALLS A MID ATLANTIC ADDICTION

It's after lunch and I'm off watch for a few hours and, seeing as the sun is out and the sea is that deep navy blue colour, I decide to take a photo of flying fish. I tote my camera with its long lens fitted and wedge myself up for'ard between *Eilean's* gunwale and the comfy contours of her bowsprit.

This shouldn't take too long – I have been noticing whole squads of flying fish coming out of wave tops, spooked by our bow wave, no doubt. They course away down the troughs of this downland sea, rising up over crests and switching direction as graceful, really, as swallows at that height.

“Three dash out just 8ft from me – I snap away but there's nothing”

They do fly higher, of course, and we've been seeing their little smudges on the sails for days now, and finding their dry and inert bodies on deck in the morning... I cradle the camera into my face, index finger on the shutter causing the lens to servo in and out of focus as the waves pass by.

I wait, get tired, then, as I look the other way, three dash out just 8ft from me – I snap away, but there's nothing when I look later, just some blurred silver dots against the smart darkness.

I shift my position, balance the lens on the capping rail, throw one leg out under the winch. It's a case of waiting and waiting. I can do this.

An hour passes and then another; each time the fish come out, I see them too late and my reaction times feel like slow machinery as they dart away, dive into a wave, emerge the other side, paddle their tails in the water and then catch some wind and soar away, like low-level fighter aircraft between mountains.

I give up. “I'll see what I can do,” says Captain Andy, strolling to the foredeck. He's seen me at this a couple of times now. I watch him adjusting the settings on his Canon SLR and feel slightly despondent.

But an hour or so later, the sun is setting and Andy is looking like I did earlier. “Not that easy,” he admits ruefully. We agree it's like an addiction, but without the high. “I've probably got some that are just slightly out of focus,” Andy ventures. “But that's the whole point,” I rejoin. “There's no shop for ‘slightly out of focus...’ no shop for that.”



Dan sailed across the Atlantic on the Fife ketch *Eilean*. CB286



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Touted as the world's most convenient bags, these handy little dispensers from Davis can hold up to 32ft (10m) of polyethylene film. Simply pull out as much as you need, cut it and knot! Easy. About \$7.99 (£5)

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Where would modern man be without Duck tape (or, indeed, duct tape), the polythene-backed cloth tape that sticks to just about everything? We've even seen it being used to repair rubber dinghies! And here at last is one in British colours ready for the red, white and blue summer, at £5.99 a roll.

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Handmade silk waistcoat

Sporting a Union flag about your person is positively to be encouraged for the Queen's Diamond Jubilee, and what better than to follow in the footsteps of one John Bull, with a handmade, pocketless silk waistcoat from Waistcoats Direct? Their Mr UK model is stitched rather than printed, and comes in vibrant colours - the dark blue is great! £89.40

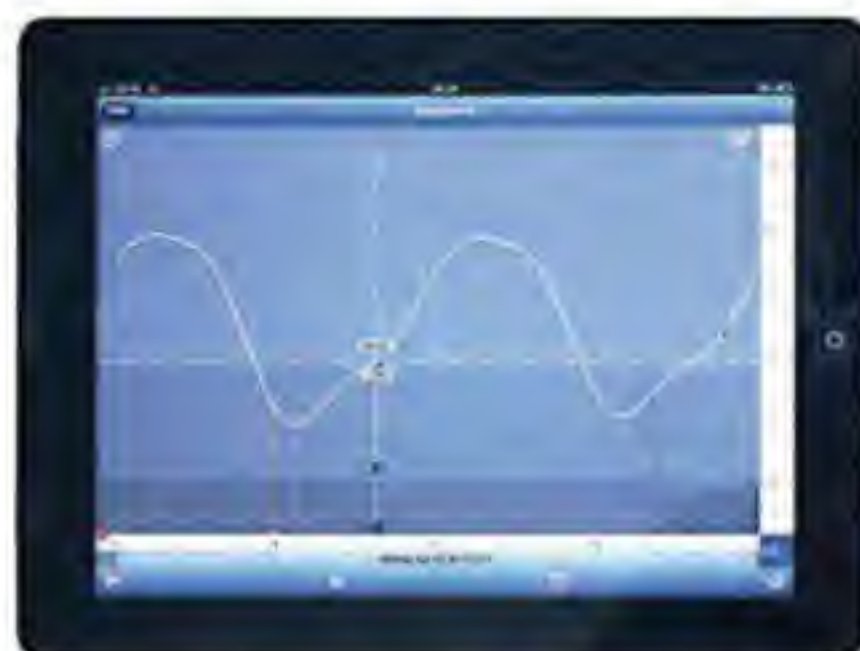
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All in the palm of the hand?

Just how clever are 'smart' nav aids, asks *Dan Houston*



Left to right: Chart selection; tidal information; aerial photos in Imray charts; detailed coverage

Ipap: Runs a bevy of apps for sailors

Navigation aids have really embraced portability in recent years. Charts are available for tablets and smartphones, while specialist marine manufacturers have launched wonder gizmos, such as the Garmin GPSMap 78S – a weatherproof plotter that you wear around your neck (CB282). Now, Apple's latest iPad has become a serious contender, with the addition of assisted GPS capability.

LARGE SCREEN

The tablet's size makes it much better than a phone for chartwork, allowing you to see more of the hinterland if you are closing the coast, and more information like buoyage. You can use it with raster charts (like a paper chart, where the information is there and you zoom in on it), or a vector chart (layered, with information windows giving more detail). These charts and the applications to run them can be downloaded from the internet, typically at a price of £20 or so (for the Navionics charts of Britain and Holland). Charts are also available from Garmin, Imray and the UKHO.

Ipap's most obvious advantage is its price. When compared to a chartplotter, it's quite competitive, plus it does all the other stuff, like giving you internet access, watching films, email and so on. And, if security is an issue, it's also portable, which means it can be taken off the

boat, unlike most plotters, which are fitted into a bulkhead. The iPad works quite well in sunlight and is not too power hungry. There are also back-up battery devices, which extend its life between charges – for small boat cruising, for example.

A lack of weatherproofing is the tablet's immediate let-down, though Aquapac has just launched a case that should address this. Any nav aid that is restricted to fair weather use seems poorly designed, and yet it's not so long ago we relied on paper charts on the chart table with information relayed from

instruments on deck: log and compass, and a sextant offshore.

But even the new iPad relies on the 3G phone network for accurate GPS signals. To keep it going offshore, you'll need to buy a GPS dongle, like the Bad Elf receiver (£80).

Admiralty raster charts are available for the iPad using an app like Memory Map (£4.99). The entire set of 800 or so charts costs £50 – but you do seem to have to buy them all, which takes up 700MB of memory. One of the most popular apps is the iNavX, which costs £31.

Below: Readable and flexible, but the iPad isn't weatherproof and needs a mobile signal for GPS





This allows the user to move from one type of chart to another, and includes Navionics charts for Europe, although it is more aimed at the American user with its free charts of North American waters.

Last year, Imray developed a system using its own excellent raster charts, which have gone down well with Caribbean sailors, who appreciate the input of Don Street. UK coverage costs £32 and works with Imray's own plotter app. Extras include aerial photos, waypoints, course to steer and a useful tidal interface, which allows you to interpolate tidal data. Imray rolls the system out to Denmark, Germany and the Baltic this season.

WEATHER APPS

Another interesting line of apps for boaters is weather information. As well as your favourite websites – BBC, findafishingboat.com – it's worth checking out Weather 4D Pro (£21.99), a worldwide coverage app, Weather Track (www.weathertrack.us - \$19.99, £12.40) and HF Weather Fax for ocean sailing. This latter interfaces with an SSB radio, translating the digital information (from its speaker or headphones) and showing the synoptic chart. At \$2.99 (£1.85), it's one of the cheapest systems on the market, and allows you to get rid of the bulky WeatherFax printer... if you dare.



Smartphone: Makes a good mobile plotter

More and more delivery crews are downloading Navionics charts to their smartphones and using the GPS-equipped devices as chartplotters. One of the reasons seems to be that plotters all have their own idiosyncracies and can take time to master. So if you can have a basic chartplotter in your pocket, in the form of a smartphone, you can save time getting to know the ship's system.

Some phones are even weatherproof, but with most handsets, it's well worth putting them in something like an Aquapac case – now designed for use with touchscreen phones.

With charts covering the entire Caribbean costing just £10.40 online, the advantages are obvious. True, the charts are limited by the size of screen – something like Samsung's Galaxy with its 4.3in (11cm) touchscreen is about the minimum feasible. But the charts work in the same way as a touchscreen

plotter, so you can scroll around them and zoom up and down through layers of detail.

WHAT YOU NEED

Both the base map and the application to view it are bought in a bundle, downloadable to either the phone or a PC. The app takes about 16MB of space, but the charts can run to more than 1GB. The phone needs to be equipped with GPS, but some handsets don't work well when out of mobile range.

However, the older Samsung model that we tested worked well without network (mid Atlantic), giving us latitude, longitude, speed and direction – very useful for transferring to a paper chart. Even without the plotter app, the phone acts as a back-up navigation aid.

www.play.google.com - search 'Navionics'

SPOT Tracker: Keep in touch with loved ones

SPOT is a personal locator device that also lets loved ones know your exact position – useful when out of mobile phone range. The devices retail for around £140 and interface with a webpage, which plots your position using Google Maps. You can share access with those who might like to know where you are.

SPOT's other obvious benefit is an emergency button, which alerts rescue services. It can also be used to send pre-programmed messages, such as a regular "I'm OK" signal.

You can choose from various service packages costing from €99 (£81) to €139 (£114) per year. The alternative Inmarsat phone can be an expensive way of keeping in touch, so the SPOT makes economic sense.



The worst aspect is having to send the OK signal every day – at more or less the same time. We found the SPOT's reception was intermittent, sometimes failing to send, and giving the impression we had disappeared, worrying those at home.

It seems like one of those technologies that are great if all works smoothly, but which can backfire.

www.findmespot.eu



Above: Far from land, the benefits of AIS lifejackets are obvious

AIS lifejacket: Another reason to wear it

As the slogan goes, lifejackets are useless unless worn. Better design means that modern self-inflating lifejackets are more comfortable, but crossing the Atlantic on the 1936 Fife ketch *Eilean* in January, I discovered another powerful motivation to wear one.

We were issued with Kru lifejackets fitted with an AIS (Automatic Identification System) transponder, which is developed by Kannad. Like many models, they are designed to inflate automatically on contact with the water. But as they do so, they also unfurl a small aerial on the AIS unit, which starts transmitting position data via VHF.

The key to getting back to a man overboard is being able to see him.

“The personal AIS system is one of the best we’ve come across”

Recently, heat sensitive cameras for boats and the advent of personal locator beacons have all improved safety standards in this area, but the personal AIS system is one of the best we’ve come across.

HOW IT WORKS

AIS was originally developed as a system for broadcasting information about merchant vessels under way, including speed, heading and destination. This data, once decoded by an AIS receiver, can then be displayed by a chartplotter, giving navigators a much clearer idea of the movements of nearby ships. It is mandatory on passenger ships and any vessel over 300 gross tons, but a growing number of smaller yachts

are fitting it as well, with receiver-only retail prices falling below £300.

The personal AIS lifejacket has a range of around four nautical miles and transmits every 60 seconds for at least 24 hours. The advantages of using it at night in a rolling sea, far from land, are obvious.

Kru offers AIS on four models, including the popular Sport Pro, with prices from around £300. Kannad also makes a standalone AIS unit, the R10, which can be fitted to a lifejacket or carried by crew on watch. The £239 device claims a seven-year standby battery life and works in the same way as the lifejacket described above.

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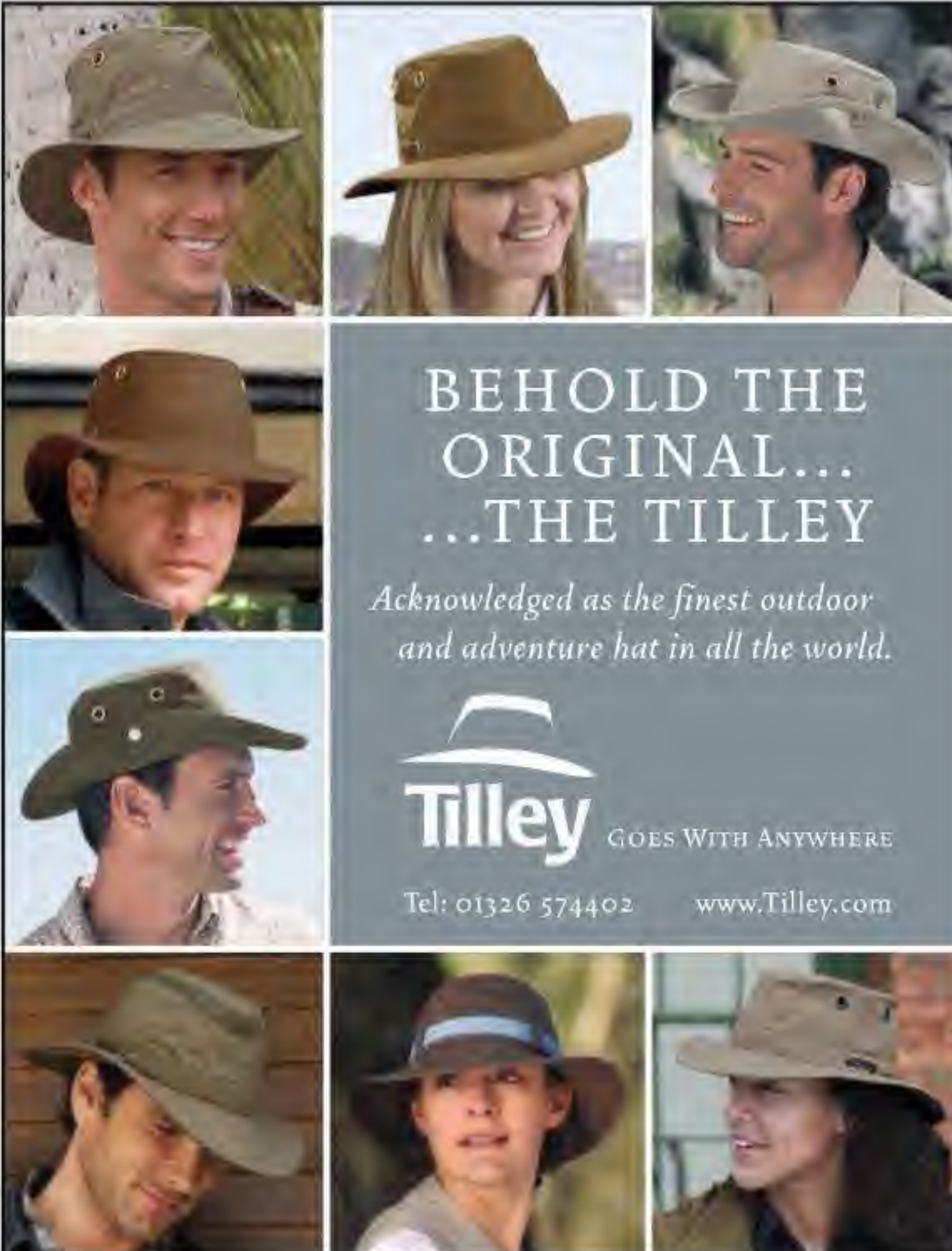
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Buying a yacht New or Second-hand

BY BARRY PICKTHALL

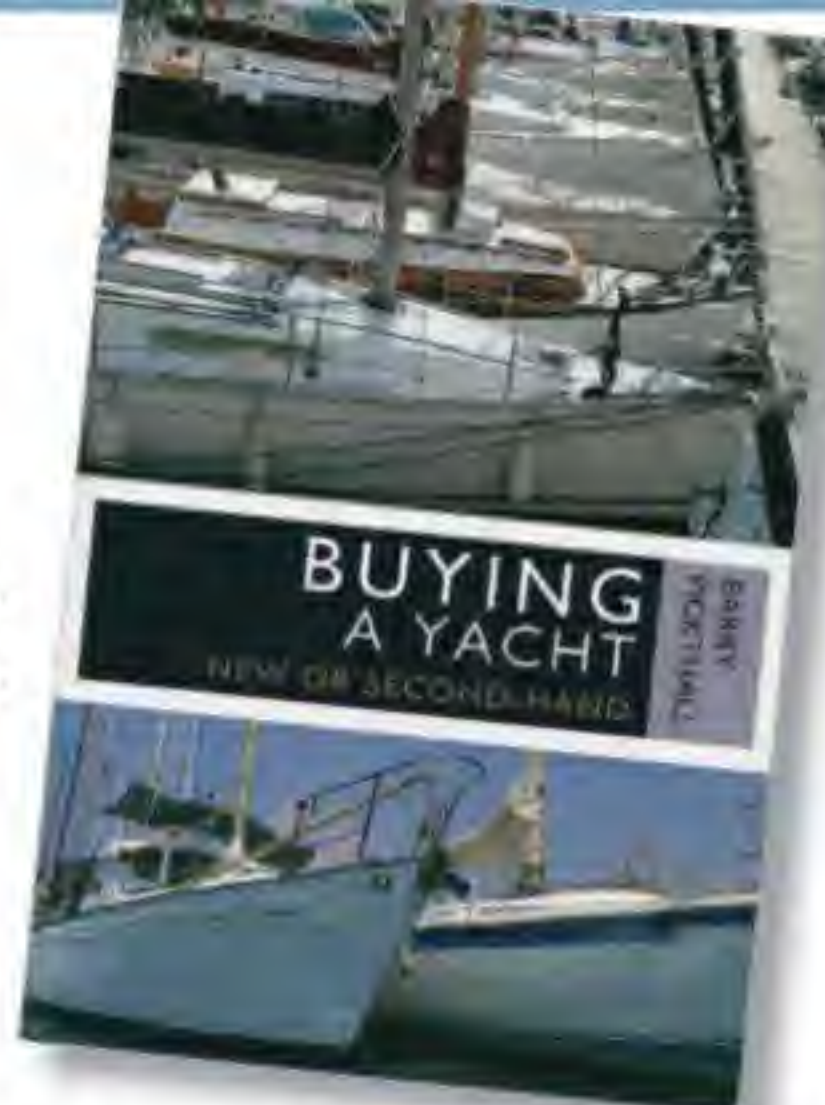
These books are stalwart perennials of marine publishing. Along with diesel maintenance, knot-tying and how to pass your Day Skipper, they must make up half of publishers' catalogues. This 'buying a boat' book by ex-*Times* yachting correspondent and CB regular Barry Pickthall, turned out to be one of the better ones. It's full of the sort of useful, dull information you need in these matters, things like insurance and documentation, without the irritating caveat that the reader should check online – no need to: it's all here.

It also a good bedtime read, largely because of its descriptions of specific boats, which are divided into sections like 'trailer-sailers', 'multihulls' and yachts in different size brackets. Here we have the Westerly series, so popular in the 70s and a good second-hand buy; modern catamarans, like the

Lagoons, and new little 20 to 25-footers with as much accommodation as a 30ft (9.1m) Hillyard. I started hankering after all sorts of boats that would get me fired from the magazine, so perhaps this is a dangerous book too. On wooden boats, Barry warns that the would-be owner had better like maintenance, as much as he likes sailing.

If you are after an overview of how to buy a boat for the first time, or after a hiatus, you will find this very readable and you will be in safe hands with Barry: he's been around boats a long, long time. *SHMH*

Pub Adlard Coles Nautical, 2012, 144pp, paperback, £14.99, ISBN 9781408154182



The Practical Skywatcher's Handbook

By David Levy and Dr John O'Byrne

No prior knowledge is needed to read this from-first-principles guide. Its 12 chapters are loaded with a daunting array of facts and pictures. The biggest section is a detailed guide to the constellations, helping you find your way around the night sky. There are

charts, potted histories and other useful snippets about each grouping. Earlier chapters look at types of telescope, the history of astronomy, the sun and moon and our planetary system. Sadly, there is no specific information on astro navigation. This book is heavy in the hand and is overly packed with facts. *PS*

Pub Adlard Coles, 2010, 480pp, paperback, £16.99



CLASSIC BOOKSHELF

Sailing Just for Fun

BY A C Stock

In such times, when many of us are grossly overboated, it is good to have a reminder of what sailing is really about. Since 1963, Charles Stock has voyaged about 60,000 miles in his 16ft 6in (5m) wooden gaff sloop *Shoal Waters* in comfort that he compares favourably to that afforded by a tent, and with a pair of wellies as his tender. This is the story of his cruises.

Woven into these is a manual of small-boat seamanship; reams of detailed pilotage information on sailing the waters of the East Coast; and a collection of tips on living well in a small space, like using an empty steak and kidney pudding tin to scrape barnacles off the hull. The abiding image of Charles Stock is of a man utterly in tune with his boat and environment.

This is quite a recent book to feature in our 'classic' slot, but since its publication in 2002, it

has sold more than 4,000 copies (making it a best-seller in today's terms) and has endeared itself to lovers of the East Coast and small-boat sailors, some of whom implored me to read it. I'm glad I did. It deserves to vie for bookshelf space with *The Unlikely Voyage of Jack de Crow*. *SHMH*

Pub Seafarer Books, 2002, 240pp, paperback, 2002



Solent Sailor

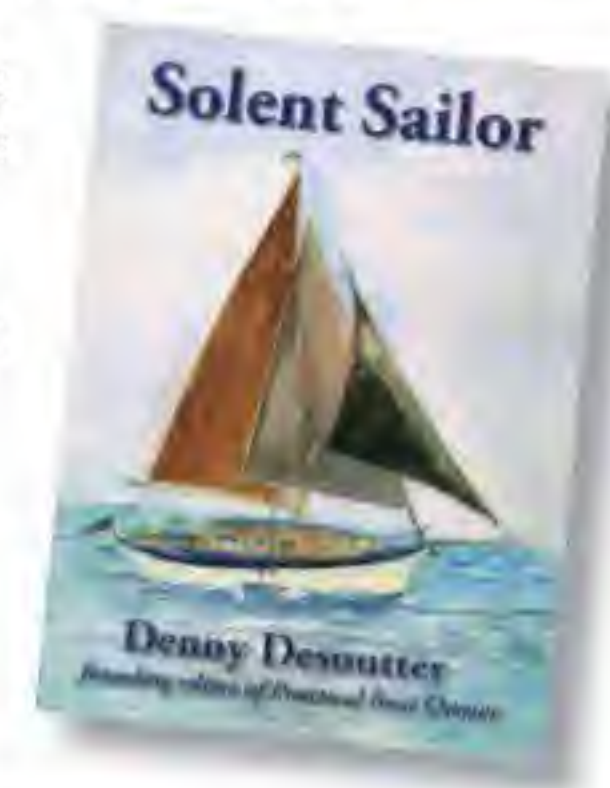
By Denny Desoutter

Denny Desoutter was a founder editor of *Practical Boat Owner*, but also a technical journalist and broadcaster in engineering and aviation. *Solent Sailor* is his last book, edited and published posthumously by his daughter Jenny under the imprint Skipper Publications; no website as yet.

The story starts in 1936, but one has to take issue with the text almost immediately, as Denny paints a scene he says is now long-forgotten: a slender picnic boat slicing over to Cowes... Our author tells us we won't see her like or the elegant racing yachts she tends, again. Should have read *Classic Boat*, Denny, you feel like saying!

But while this book could have done with a more professional edit, there are great passages, like his description of the Portland tidal race, and other aspects of practical sailing and passage-making gained through a lifetime's cruising in several different types of boat. Like most practical sailors, he favours small boats for their advantages in handling and exploring, and there are nautical gems here. *DH*

Pub Skipper Publications, 2011, 258pp, paperback, £14.99





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International 420

BY VANESSA BIRD

Cast your eye down the CVs of many of the current and former Olympic 470 and 49er sailors, and you'll find a common thread: many, if not a majority, have a background in the International 420. This class, which celebrated its 50th anniversary in 2010, is the training boat of choice and the world's most popular two-man youth dinghy. Although relatively modest in terms of sail area, it is fast enough to produce exciting sailing, offers technical challenges via a trapeze and will plane with ease. Yet it is easily handled, and suits both beginners and those wishing to move up to championship level.

It was designed in 1960 by the Frenchman Christian Maury, after he was approached by Pierre Latxague and Aristide Lehoerff, from Socoa Sailing School at Saint-Jean-de-Luz in southwest France. The instructors wanted an inexpensive general-purpose dinghy with an easily-handled sail plan for teaching their students. Maury teamed up with Lucien Lanaverre, a wine cooper-turned-boatbuilder, and the pair set about developing what became the International 420.

It was the design by which Maury would make his name, and interest in France was immediate. Within just three years, 3,500 boats had been launched, and fleets established in 10 countries, making it one of the most successful boats of its type. In 1963 it was introduced to British sailors at the One-of-a-Kind Series at Pennine Sailing Club near Huddersfield, and made a very good impression, winning the series with ease.

Designed specifically for glassfibre construction, the 420 was launched as a one design, and had water lines that echoed the International Finn, with maximum buoyancy well aft and a long, lean entry. At the time, it was designed for training, racing,



VANESSA BIRD

and also single-handed sailing, and early boats had two mast positions so that it could be sailed under mainsail alone, with the mast stepped right forward. Two-up, it was a versatile design, and in 1971, use of a trapeze was accepted by the class association.

By 1975, 28,900 boats had been built, it had become the French national class, and the number of fleets worldwide had more than doubled to 24. In part, this was due to it receiving international status from the International Yacht Racing Union in 1963, and the fact it was chosen as the class for the International Sailing Federation (as IYRU is now known) Youth World Championships in 1971. Most of its success, however, is due to the fact that it is such a good design in which to learn. Its large sail-to-weight ratio makes it fast in light airs, yet it is well mannered, balanced and the built-in buoyancy means that it is almost dry when righted.

When it initially appeared in the UK it was built by Honnor Marine of Totnes in Devon (who also built the Drascombe range), but since then a number of builders have been involved with the class, including Rondar Raceboats.

With near-continuous championship use since 1971, the 420 looks set to be the training boat of choice for many years to come.

Above: 420s are the dinghy of choice for many youth sailing clubs

INTERNATIONAL 420

LOA
13ft 8in
(4.2m)

BEAM
5ft 3in
(1.6m)

DRAUGHT
6in/3ft 6in
(15cm/1.1m)

SAIL AREA
110sqft
(10.3m²)

DISPLACEMENT
220lb
(100kg)

DESIGNER
Christian Maury

NAME

The name '420' is the overall length of the hull in centimetres.

WORLDWIDE

Now sailed in 45 countries, one of the most recent to adopt the class and establish a National 420 class association was South Africa.

MOULD SOLD

In 2004, members of Zeekoe Vlei Yacht Club in the Western Cape province of South Africa sought to set up a fleet of 420s for its youth sailors, as a much-needed next boat up from the Optimist. Prohibitive costs meant that importing 420s from abroad was unviable, but in 2005, Rondar Raceboats agreed to sell the club a 420 mould for a local boatbuilder to use. The first two boats were launched in October 2006. Since then, the fleet has continued to expand thanks to ZVYC and the class association.

OTHER VERSIONS

Two other versions of the 420 have been launched: the Club 420, which is heavier and has a non-tapered mast, and the Collegiate 420, which is simpler and has no trapeze. Both are very popular in North America.

COST

Classified ads (see yachtsandyachting.co.uk) regularly offer a good selection of 420s, ranging from £500 to £5,000, depending on age, spec and condition.

International 420 Association
www.420sailing.org
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www.420sailing.org.uk



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Length	19'10" (6.10m)
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Draft	1'8" (0.51m) (0.51m/1.21m)
Sail area	212 sq ft (19.7 sq m)
Weight of boat	1400kg (inc equipment)
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Getting afloat

CYNTHIA

Flush-decked racer

It's not all that often we feature something as unusual as the yacht *Cynthia* on these pages. She was designed and built in 1910 by WT Jackett of Falmouth, Cornwall, as a gaff-rigged daysailer/racer.

She looks fairly typical of her time, with an overhanging boom, long bowsprit, low freeboard, counter stern and 1,200sqft (110m²) of canvas. She was converted to bermudan sloop rig in 1936, with accommodation for five built into her flush-decked saloon, and started winning Royal Ocean Racing Club offshore races in earnest. Success continued into the 1950s, when only John Illingworth's extreme *Myth of Malham* could knock her off the podium. Her success was due to her hull, with much more cut-away in the forefoot than was common. In *Offshore*, Illingworth wrote about *Cynthia*,

describing her as "fast and wet; a young man's boat" although now, with 12ft (3.7m) shaved off her mast, that must have been partially redressed. In 1975, she was accorded the honour of being moored next to *Jolie Brise* at the 50th anniversary celebrations of the RORC.

She's still in Cowes on the Isle of Wight, where she's been since 1938, still sailing and still largely original, although in want of a good 'tidy up'. This could be a very interesting opportunity to own a unique boat capable of doing well in

CYNTHIA

LENGTH OVERALL
41ft 6in (12.7m)

LENGTH WATERLINE
30ft (9.1m)

BEAM
8ft 10in (2.7m)

DRAUGHT
7ft 6in (2.3m)

classic races, with the aesthetic appeal of an Edwardian-era hull with a flush deck, and the speed of a typical 1950s underwater shape. The other option, more ambitious and less practical, would be to reinstate her to her full 1910 gaff rig for an authentic, century-old racing yacht. The owner invites offers from would-be owners capable of looking after *Cynthia* properly.

Tel: +44 (0)7980 400228
Richard.ritchie@cantab.net



SARAH JANE

A pristine little Dauntless

This 20ft (6.1m) Dauntless is as pretty as a bath toy, clinker built, with a low coachroof and restored Stuart Turner engine. She was built in 1951 and restored over eight years. She may not take you around Cape Horn, but she will deal with her home waters of the East Coast well enough, with two tonnes of displacement and 7ft 6in (2.3m) of beam, giving good space. Centreboards make great echo sounders and with it raised, the draught is 1ft 3in (38cm)! Some 400 of these were built from 1946-72 at Leigh-on-Sea, Essex, which also means a strong owners' association. £4,995.

Tel: +44 (0)1621 859373, www.mjlewisboatsales.com

JANMER

Sloop straight from 1962

We have it on good authority that broker Jim Dines has been drooling over this yacht. She's what we call a 'timewarp' example. Built in 1962 by Guy Harding at Colne Marine in Essex, she spent

most of her life in a shed. Even her sails are the original suit from Gowens. "It's as if she's just been brought out of a box, circa 1962, brand new," says Jim. Her design was by Camper & Nicholson's Raymond Wall, for a 27ft (8.2m) bermudan cruising sloop, and she's known as a Tomahawk class boat. Below, she looks perfect, with three berths, a galley and a pipe cot in the forepeak. Seven tonnes and 4ft 6in (1.4m) of draught will take you anywhere for £19,950.

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Classic Yacht Brokers



60 ft Gannon & Benjamin Schooner 2001

Designed by Nat Benjamin, REBECCA of Vineyard Haven built by Gannon & Benjamin of Martha's Vineyard has all the attributes of a thoroughbred schooner; beautiful yet immensely sea kindly; combining the honesty of a traditional design and build with being 'new'. Her great strengths lie in purity of design with attention to detail in her construction. She has sailed the Caribbean and the Mediterranean; participated in classic regattas and is one of a small elite group of yachts aptly classified by the British Classic Yacht Club as 'New Classics'.

£950,000 VAT unpaid

Lying East Coast USA



45 ft Bristol Pilot Cutter 2007

Conceived as a replica of the pilot cutter PEGGY, built in 1904 by Rowles of Pill, POLLY AGATHA has all the charm of a classic Edwardian cutter but with a luxurious modern interior and equipped with modern technology. Her ample deck space and accommodation fit her for a variety of roles including charter and sea school use but her finish and detail befits that of a vintage yacht – and places her a long way from her work boat roots. She has 10 berths including a luxuriously appointed master cabin.

£500,000 VAT unpaid

Lying UK



58 ft Laurent Giles Yawl 1952

Designed by Laurent Giles for Lloyds Yacht Club of London and built by Camper & Nicholson to exploit the American Rule (CCA) at a time when racing in America was very competitive – LUTINE OF HELFORD is harmonious in every line and would rest easy on the eye of a yachtsman from any era. Painstakingly rebuilt in her current ownership; she has proved to be handled very easily by just two cruising – and classic raced with a full crew.

£349,000

Lying UK



42 ft William Fife III Gaff Cutter 1906

William Fife III designed EVA to the requirements of the second Linear Rating Rule. She has the same dimensions as an International 8 metre. Sympathetically restored for her re-launch in 2003; she is well known on the Mediterranean Classic Yacht Circuit and adored by lovers of classic yachts. EVA is flawless – an exquisite example of a Vintage Yacht.

€440,000

Lying Spain



47 ft Laurent Giles Yawl 1951

As with Jack Laurent Giles's Vertue design ISMANA displays that purposeful charm blending style with function as only he knew how – a style that has the onlooker captivated; more subtle than the very long overhangs that seduce so easily and far more seaworthy as a result – her current owner has fully restored her with the help of Hubert Stagnol and he seems to have known exactly what he wanted to achieve. Her structure is impressive enough but it's in the simple detailing and original fittings on deck and below that make this boat very special.

€235,000

Lying France



48 ft Dickies of Tarbert Gaff Ketch

It is no wonder that MORNA with her canoe stem and fine drawn out ends has found over the years owners who adore her – with more volume below and expansive deck space she has always proved the perfect cruising boat. Dickies knew how to build strong and supremely seaworthy boats and in MORNA Peter Dickies' passion for beautiful yachts is also very evident... along with a little influence from Albert Strange and William Fife II perhaps?

£155,000

Lying Ireland



60 ft Alfred Mylne Gaff Yawl 2006

This 60 ft Mylne designed gaff yawl was launched in 2006 as a 12 Metre cutter – She has the lines of her 1909 sister ship JAVOTTE but a modern construction plan engineered by Ian Nicolson. In 2010 KATE was converted to yawl rig, giving her a powerful mizzen, following the tradition from the early 1900s when sailing with the large cutter rig became just a bit too much hard work. The effect has immeasurably enhanced handling and improved speed in almost all conditions.

£127,500 VAT unpaid

Lying Caribbean



30 ft Ed Burnett Gaff Cutter 2001

Born of a collaboration between Nigel Irens and Ed Burnett – easy lines and a heavy displacement hull by modern standards yet with sufficient sail area to yield exciting performance and as an exceptional cruising boat – not to mention unmistakable good looks with maybe just that hint of Laurent Giles and Harrison Butler. FOXHOUND, still in her first ownership, has been cherished and her condition hard to fault, succeeding both as a family cruiser and racing gaffer.

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Lying UK



33 ft Bjarne Aas International One Design 1948

The beautiful and competitive International One Design is Bjarne Aas's most famous creation. Uninhibited by any rule for the International, her designer cut loose to design a boat not only fast but incredibly seaworthy. MARGUERITE ex STARLIGHT has moreover been cleverly optimised to perform well enough to win her class under IRC and CIM handicaps; making her a very economical option for a sailor looking to race at classic regattas with a small crew.

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16.5m Gaff Cutter, 1921
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Suffolk £119,999



40ft Beecham's Classic Motor boat, 1960
Currently undergoing major restoration. Project to complete for summer 2012.
Twin engs.
OFFERS IRO £50k



50ft Silver Twin Screw Diesel Yacht, 1937
Twin engs, 86hp Fords. Twin masts with aux sails. 3 cabins.
Essex £45,000



50ft Risor Norway Cutter, 1935
Pine/ Oak motor yacht. Merc 135hp eng.
12 pax. Norway £125,000



25m Clipper Arch motor Barge, 1924
Iron hull. Converted for cruising hotel/ home. French canals. Mechanically sound.
R.Thames £99,000 ONO



36ft Gaff Yawl, 1900
Teak hull. Lifting centreplate. Shared ownership. Assist costs & keep.
Pembrokeshire £5,000 p/s



40ft Cameret with Aux sails, 1954
Ex-fishing boat. Heavily constructed. Caterpillar, 4 berths & galley in hold, stove.
N.Essex £69,000



40ft Watson Trawler Yacht, 1948
Twin Perkins engs, Lister Geny. Mahogany on Pine. 3 cabins.
Ireland 65,000Euros ONO



44ft Whitstable Oyster Smack, 1908
Rebuilt wooden hull. Engineless. Traditional ex fishing vessel.
6 berths. Kent £90,000 ONO



44ft Essex Sailing Smack, 1890
Inboard eng, 7 berths. National Historic vessel. Rebuilt, 1990's since little used.
Essex £80,000



29ft Kylix Cutter, 1981
Launched 1990. Large version of Maurice Griffiths design. Centreplate. Yanmar eng. Suffolk £28,000



35ft Holman Rummer Yawl, 1960
Mahogany & larch, teak decks. BMC eng. Kept in commission.
Suffolk £24,950



32ft Crossfields Nobby, 1922
Fully restored 1987. Accolade winner. Accom, BMC eng.
Liverpool £22,000 ONO



36ft Essex Sailing Smack, 1850's
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30ft Fishing Boat, 1947
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N.Essex £6,950



21ft Wildflowing Gaff Cutter, 1933
Beta Marine eng. Kept in good order. Built by Dann Webb's Maldon.
Accom for 2.
Essex £13,500



30ft Scarborough Sloop, 1953
Masthead sloop. Yanmar eng. Larch on Oak. 3 berths. 6ft 2h'drm.
Hants £7,995



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Plymouth £3,400



16ft Oysterman 16, 1992
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18ft Johnson & Jago, 1939
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London £4,750



19ft Cornish ex Work Boat, 1895
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Devon £7,950



6.8m Cutter Rigged Day Boat, 1979
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Joan Kathleen - a well maintained 35ft Broad's cruiser which has been owned by the same family for the past sixteen years, now available for sale afloat in East Anglia.



Humble awaits a new owner. A prize winning Victorian electric launch with loads of space for stylish entertaining. Serious offers invited. Viewing afloat near Henley.



Isis Star is a lovely example of the 30ft Bates Starcraft with a good aft cockpit and a smart leather interior. Price reduced to £28,000 for a quick sale.



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Gaff Cutter 44' bowsprit x 13' x 7' 6" A Luke Powell Isles of Scilly pilot cutter, 2006. Robust build, larch planking, oak frames, bronze screws, lead keel, solid hardwood deck. Beta 62hp engine. 9 berths. Current Code Certificate. Fine condition with a 5 year charter history.
Scotland. £265,000 VAT paid.



Silvers TSDY 38' x 9' 10" x 4'. Typical Silvers yacht, designed as always by John Bain and built in 1939. All teak hull, decks and superstructure make this a very special little boat. Modern Beta 62hp engines give 8-10 knots. 6 berths in aft cabin and saloon with Pullman berths. A very nice example of this popular motor yacht.
Portsmouth. £55,000



43' Camper and Nicholson sloop, 1960. One of 5 similar cruiser/racer yachts design and built by C&N in the 1960s, Honduras mahogany hull. Lead keel. New bottom in 1999. New solid teak deck 2003. Alloy mast, new rigging 2009. Volvo 50hp diesel. 8 berths.
Devon. Exceptional value at £96,000



49' Dorus Mohr ketch. The first of 4 of these fabulous Laurent Giles ketches, built by Port Hamble in 1961. All teak hull and deck. Varnished masts. Gardner 4LW diesel. Two double cabins, saloon cabin, shower, galley. Very fully equipped with everything you need for blue water cruising. Superb condition.
Scotland. £155,000



38' McGruer sloop, 1974 in IOR rules following Trisch-Tratsch et al. Varnished mahogany hull on laminated ring frames, Lead keel, new 1996 teak deck. Alloy mast, new Lister 30hp. 6 berths. Very much the last fling of wooden yacht construction in the modern idiom. A fast, stunning yacht.
Devon. £48,500



Top Hat, 25' Illingworth design, built by Scutars 1976. Cold moulded mahogany hull and deck. Lead keel. Proctor mast, slat reefing boom, Furlex roller headsail. 3.5hp Petter diesel. 4 berths, galley, heads, standing head-room. Absolutely immaculate, stunning condition, stunning performance. Someone is going to get a superb yacht for a fraction of her real value.
Hants £15,000



Sovereign ketch, 31' 6" x 9' 6" x 4' 6" 9TM. Holman design built by Uphams of Brixham in 1966. Mahogany topsides, pitch-pine bottom. Long iron keel, sheathed deck, varnished teak coach-roof and cock-pit. Perkins 38hp diesel. Roller genoa. 4 berths, separate heads. A very nice example of these popular cruising yachts.
Wales. £22,000



Mewaglesey Tusher 24' on deck, Re-launched in 1993 after a ten year refit that was well publicised in the yachting press. An original tusher on the lines of the traditional oyster dredging boats that is now in excellent sound condition. Pitch pine on oak, new iroko deck, stanchions and toe rails. New rig and sails, rebuilt engine. Great fun inexpensive sailing.
Cornwall. £10,500



Ralph E. Winslow Bermudan Sloop, 27' 4" x 9' 1" x 4' 8". Built in Hong Kong in 1939 to a design from Winslow with strong influence from American east coast yachts. Burma teak on oak frames. Lots of frames and fastenings replaced in recent refit. Yanmar 3GM diesel. 4 berths + pipe cot. Lovely open cabin with superb spacious cockpit. A stunning little boat.
Scotland. £18,500

Craftsmanship

Art of the oar

Collars oar-maker Lee Gabel talks about the dignity of craftsmanship and the joy of an elegant curve.

By *Peter Willis*, photos by *Emily Harris*

Visitors to Classic Boat's stand at the London Boat Show have always been fascinated to watch Lee Gabel of Collars making oars entirely by hand. Some of them assume that this is just for show, and there must be a lathe 'back at the factory'. Lee patiently points out that an oar is oval in section, and you can't do that on a lathe.

Even so, I'm surprised to find how little time it does take him to fashion an oar. "Three hours. So normally six hours for a pair of skiff oars. A Cornish gig oar will take six hours for the one oar – they're twice the size, with big blades," he tells me when we meet.

"I like oars," Lee adds, reflectively. "Oars are great. It's lovely shaping the blades, curving like sculpture." The art is in getting the correct curve of the spoon, and to achieve this, Lee uses planes he's made himself. "It's not difficult – a piece of beech or maple for the block, then I shape the tongue on a grindstone and sharpen it when it's to a shape I like. On one oar, I'd use four different planes on the spoon – a jack plane, a smoothing plane and two hollowing planes, plus a spokeshave on the handle and on areas of the blade, and a rasp."

The wood used is Sitka spruce – light, strong and springy, but with an ash tip glued onto each blade to protect it from scrapes – the tip is 1 7/8 in (29mm) deep, 5/16 in (8mm) thick and runs the full width of the blade, shaped to follow its curve. The loom of the oar, the main length of it, may well be oval, Lee explains. The handle is moulded to the hand, and about 5 in (13cm) long for one of a pair, or if it's for two hands, as in a gig, then it will be 12 in (31cm) long and completely round.

Lee's journey into oar-making started somewhat improbably at Leeds College of Music, where he learnt to make guitars – "which takes a lot more precision," as he points out. "With spar-making you've got a lot more leeway – say a 2mm tolerance."

Then he wanted to move to Oxford to be with his girlfriend – now his wife – who was studying there, and so applied for an advertised job at Collars. That was in 2000, when he was 25. "I started at the bottom." Since then he's risen to become a director, and does a lot of

the training up of new employees. "Dealing with hand tools – drawknives, spokeshaves, planes, learning how to hold them and handle them – is often quite alien to them. It can take a bit of time for them to develop those twitch muscles that become second nature when you're accustomed to using them."

Trainees come from a range of backgrounds: "Career-changers, accountants or people who've worked with furniture, and a few who've come straight from school and have no experience. It's hard to tell how people will develop – those that look good on paper can turn out to be not as good as people with no experience."

One gets the feeling, talking to Lee, that he believes craftsmen are born, not made. "Some people aren't good at working sitting down," is how he puts it. "I didn't learn that well at school – I wanted to be up and about. I always enjoyed working with wood, even as a boy."

We agree that craftsmen don't always get the respect they deserve. Their skills "shouldn't be looked down on", Lee insists. He sums it up pretty neatly: "Craftsmen are intelligent people – we're better when we're using tools."

The skill of using tools is in meeting the challenges of what these days are called 'resistant materials' in schools. Lee is always up for a challenge.

"I like doing the pear-shaped masts for Folkboats or X-One-Designs or Salcombe Yawls." These have a broad leading section, narrowing to where the luff groove or track is attached. And they're tapered. The longest spar he's done is over 90ft (27.4m): a long, thin racing mast. Possibly the biggest in terms of girth was *Merrymaid's* boom. And the most interesting? "I made a boom for a Viking longship that had a six-sided section, which is a lot more complicated than eight-sided."

Lee's also produced spars for *Mariquita* and *Cometa*, though a lot of the time, he admits he doesn't know the destination of the gaff, jackyard, spinnaker pole or boom he's working on. "I just get given a drawing and get on with it. People come up to me, especially at boat shows, and say 'You made such-and-such'. Did I?"



Above: A pair of skiff oars takes six hours' work

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Top: Planing the spoon of the oar
Middle row:
Marking out the blade; checking lines; using a spokeshave on the loom of the oar
Bottom row: Four planes are used; and a rasp



BACK TO MYLOR

Two years of growth for Cockwells

BY NIGEL SHARP

When Dave Cockwell moved his Falmouth-based boatbuilding business to Tregatreath Yacht Yard in Mylor Creek, Cornwall, it was overshadowed by the untimely death of the yard's previous owner, Martin Heard (CB261). That was in early 2010, but in the two years since, Cockwells Modern & Classic Boatbuilding has developed in leaps and bounds.

The amenities at Tregatreath – now renamed Mylor Creek Boatyard – have allowed Cockwells to continue with its core business of new-builds and major restorations. However, the main reason for the move was to take advantage of the yard's laying-up facilities, which now include space for 150 boats.

Many changes have already been made at Mylor, including a new joinery shop, an upgraded laminating shop, the purchase of a 20-tonne boatlift, improved drainage, and the development of a second slipway for longer-term projects. But the most ingenious addition is a floating dry dock (CB274) which defies



the draught restrictions of the creek. "This is the single biggest thing we've done," Dave told me. "It is quite dramatic to be able to get boats drawing 3m (9ft 10in) up this creek, and we could go bigger."

The laid-up boats inevitably produce a steady stream of maintenance work, but the yard is also very busy with bigger projects, including a new 40ft (12.2m) Andrew Wolstenholme motor launch, which is an extended version of a previous one built by Cockwells; the

Above left:
Planking the new
40ft motor launch
Above right:
Princess Anne
with Dave
Cockwell unveiling
the new launch
Below: Duchy 27
in sea trials

restoration of the 1905 Pilot Cutter *Letty*; a "back to steel" rebuild of a 70ft (21.3m) Dutch barge; and a major refit on the 65ft (19.8m) classic motor yacht *Caramba*. Dave has also decided to restart the building of a replica of the 55ft (16.8m) Pilot Cutter *Pet*, which has been on hold for a couple of years.

A ROYAL OPENING

Princess Anne visited the yard last summer to unveil the first of Cockwells' new semi-production motor launches, the Duchy 27, and a last-minute decision to exhibit this at the London Boat Show proved wise, when contracts were signed to build two more. The company's efforts to break into the world of superyacht tenders have also borne fruit, with construction due to begin on a 31ft (9.4m) launch for a 240ft (73m) Perini Navi motor yacht; and negotiations are at an advanced stage to build a pair of tenders – one a "limousine" and the other a sportsboat, but with identical hulls – for another superyacht.

To cope with all this work, Dave has taken on extra staff. He now employs about 30 people – more

"It is quite dramatic to be able to get boats drawing 3m up this creek, and we could go bigger"



NIGEL SHARP



NIGEL SHARP

than double the pre-move workforce. He has found this relatively easy to do, as people are often knocking on his door looking for jobs.

LIKE FATHER, LIKE SON

Meanwhile, Martin Heard's son Sam – a time-served boatbuilder and former professional rugby player – has set up in business on an adjacent site. "I used my savings from my rugby career to buy this land at the top of the creek from Dad's estate," he told me. "He had planned to build a house on it."

Sam, however, has built a new 50 x 40ft (15 x 12.2m) workshop and is now continuing the family Gaffers and Luggers business. He owns the moulds for nine different boats, from an 8ft (2.4m) stem dinghy to a 28ft (8.5m) Falmouth Working Boat in racing and cruising versions. Sam has just one employee at the moment – Josh, who was his father's apprentice – but he occasionally takes on extra casual labour. They have a healthy amount of new-build work ahead of them, including a 25ft (7.6m) cruising Working Boat, a 20ft (6.1m) lug-rigged Tosher, a 19ft (5.8m) fishing boat and two Picarooners.

Above: Martin Heard's son Sam, a time-served boatbuilder, has set up his own business on an adjacent site



C/O TIM LOFTUS

UNDERFALL BOATYARD, BRISTOL

West Mersea Ten-Footer

This 10ft (3.1m) gunter-rigged, centreboard dinghy was recently built by Tim Loftus of the Slipway Co-operative in Bristol's Underfall Boatyard. She's for an owner whose inspiration was straight from the pages of *Classic Boat*, more specifically a warm article by John Leather in CB15, about his own 'West Mersea Ten-Footer', *Buzzing Bee*. The type endeared itself to John for its stability, buoyancy and simplicity to row, scull or sail. The boat was drawn by Herbert Reisch, co-founder of *Yachting Monthly* (in 1906), for his own pleasure in around 1916. A few more were built over the years. This one, *Dormouse*, was built of larch on oak with copper rivets and will live on the River Torridge in North Devon. She's believed to be the first West Mersea Ten-Footer built since the 1930s.

ROLT'S BOATYARD, BRISTOL

American classics in Britain

Two of America's most popular and archetypal boats – a Concordia Yawl and a Chris-Craft runabout – have found their way to a yard in Bristol. And not Bristol, Rhode Island, but Rolt's Boatyard, Bristol, England. It used to be known as Bristol Classic Boat Company and in fact, it was the name change that prompted Peter Rolt to contact us.

The Concordia Yawl is something of an institution. Of the 103 of these 40ft (12.2m) Raymond Hunt-designed yawls built between 1938 and 1966, 102 still survive; in fact, until last year, all still survived. This one, *Live Yankee*, was brought over from the US by a British owner. Her launch date will be this May/June.



Mark Rolt varnishing spars

Chris-Craft need no introduction to anyone who saw last month's cover: they are, simply put, the original mass-manufactured, wooden runabouts. This one, a 19-footer, is also for a British owner. Other than that, the yard has been busy with bread-and-butter business like new spars and planking repairs.

USA

Dorade tender

The finishing touch to *Dorade* (CB287) will be the replica of her 11ft (3.4m), clinker rowing and sailing tender by students at the International Yacht Restoration School on Rhode Island. Her build, in oak on oak, started in September 2011 at the behest of *Dorade* owner Matt Brooks. She was nearing launch as we went to press. *CM*



CHRIS MUSELER

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ARTISAN BOATWORKS, MAINE



Pre-war daysailers built new

BY STEFFAN MEYRIC HUGHES

Artisan Boatworks of Rockport, Maine, one of the hundreds of exhibitors at the Maine Boatbuilders Show in March, are set to recreate a piece of maritime history when they start to build the first Buzzards Bay 18 in 108 years.

The yard offers a very full line-up of sub-30ft (9.1m) classic daysailers from American masters like NG Herreshoff, John Alden and BB Crowninshield, including boats that we never knew existed, like a 17ft (5.2m) waterline version of the famous S&S Dark Harbor 20; and a John Alden O-Boat. A visit to www.artisanboatworks.com is a short education in these classic pre-war yachts, mostly with tall, bermudan rigs, long overhangs, cuddy cabins and active racing classes.

At this year's show, they displayed a Herreshoff 12½ (originally named the Buzzard's Bay Boy's Boat) and a Buzzard's Bay 15. In the American tradition of naming boats after their waterline length, these are bigger boats than they sound: the '15' is 25ft 6in (7.8m) and the Boy's Boat is 15ft 8in (4.8m) – lucky boy. The third in Artisan's display was a 9ft (2.7m) rowing boat built in ultra-light foam sandwich with a teak veneer. It is a Stephens Waring design, and weighs just 45lb (20.4kg).

It was actually after the show that Artisan's founder Alec Brainerd caught up with us. His big news is that he's started on a commissioned build of a 29ft (8.8m) Buzzards Bay 18, also known as the Beverly K Class. Only five were built by the Herreshoff Manufacturing Company in 1903/4, and none exists today.

Above left: A Watch Hill 15, essentially a Herreshoff Buzzards Bay 15 with bermudan rig
Above right: A Dark Harbor 17 with its cuddy cabin

"The Buzzards Bay 18 is one of the smallest designs of this type with ample cabin space for occasional overnight use, and adequate displacement to accommodate a diesel engine or electric propulsion," says Alec. "To me, the 18 is one of the most beautiful of all the Herreshoff designs, and she intrigues me, because here is an opportunity to reintroduce the world to something that has been otherwise lost forever. I'm not even aware of any photos of original Buzzards Bay 18s."

Artisan Boatworks was founded 12 years ago by Alec, who saw a gap in the growing market for small yachts. "Some of our customers might have owned a 50-60ft Oyster or similar, and had it sat at a mooring in front of the house, realising that the chances to go on long voyages are few and far between. It's often this sort of person who wants to trade down to a smaller boat for weekending, and they want something of heirloom quality so they can pass it on." Every build is bespoke, but Artisan has carved out a niche in these classic daysailers.

The Dark Harbor 17, one of the firm's most popular boats, is 25ft 10in (7.9m) with a cabin, offering basic sleeping for two. The cost, around \$160,000 (£99,400), would include just about everything – right down to the lifejackets.

Below: Buzzards Bay 18 planking under way



C/O ARTISAN BOATWORKS



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RESTORING PATNA PART FOUR

Tough love

Cherished by one owner after another, this 1920 Nicholson yawl weathered 11 Atlantic gales in a row. By *Greg Powlesland*



George Mackenzie was the man who launched this story, ordering *Patna* in 1920 from Camper & Nicholson. He had hoped she would compete with the 12-Metre class, according to former skipper Walter Amos. However, she proved too small, and Mackenzie found the boat so expensive that he sold her after one season to Walter Preston, MP for Cheltenham. Preston sailed her in the Solent under her original Marconi gaff rig during the Twenties, but eventually sold her to Charles 'Chas' Jacobs.

Jacobs kept a professional crew of two hands led by skipper William Amos. He was also a committee member of the Royal Burnham Yacht Club, where he sailed her for 25 years. He was popular and fond of music, but very fussy about his smart yacht, always having a steward ready with a dustpan and brush for any cigarette ash or crumbs dropped on deck. He had a lively sense of humour, which notably failed him when *Patna* was dismasted in a collision with *Southerly Wind* off the Royal Corinthian Yacht Club in 1929. Believing she was overcanvassed, Jacobs switched to a bermudan rig, the new 75ft (22.9m) mast being the same height as the Marconi, though later shortened.

Between races, *Patna* carried a large 15ft (4.6m) gig in davits to port, aft of the shrouds, restricting the boom when running off. The crew were kept at it polishing the brass stanchions and wiping off the topsides with a chamois. A smaller engine and a wheel replaced her tiller before she was laid up at King's of Burnham during the Second World War. When peace returned she was soon out racing again with the chauffeur as third crew, winning the Burnham Town Cup in 1948.

At the age of 70, Chas married his housekeeper, who insisted that *Patna* be sold. She was eventually bought in 1955 by business associate Alan Simpson for a very easy figure – complete with silverware and embroidered linen.



GREG POWLESLAND



BEKEN OF COWES

Chas knew she would be looked after, however. Simpson's crew worked at King's yard during the winter, on the understanding that he would make up their wages if sailing kept them off work. At this time, the stem was replaced, along with extensive framing work, a new teak deck, and a monstrous new deckhouse. During Simpson's 20-year ownership, *Patna* sailed to Holland, Belgium, France and Northern Ireland, as well as racing enthusiastically back home during Burnham Week.

OCEAN CRUISING

After Chas' death in 1974, the much-loved boat was sold again. She was taken up by a consortium of professors, including Fred and Helen Lockwood, who eventually bought out the other partners. All her owners were passionate about the yacht's qualities, and Fred was no exception. He kept her at Heybridge Basin on the River Blackwater in Essex for most of his 29-year ownership, racing locally and making passages with family and friends to northern France, the Baltic and the Azores.

The most notable voyage, however, was to Fred's family home in Nova Scotia, via Madeira, Bermuda and the US in 1982-83. The return leg in August and September 1983 was an extraordinary test of both the crew and the boat, as they weathered 11 gales. The log offers a hair-raising commentary: "2nd Gale. Force 10. NE. Slides breaking off mainsail. Down to bare poles. Ship laid over with the press of wind. Huge seas breaking aboard, even lifting the skylights under their covers and water cascading below. Starboard aft shroud breaks. Sea a mass of

boiling foam flying through the air. Dinghy lashings working loose. Both bilge pumps blocked up, require Fred crawling into the sloshing bilge to clear. Wheel steering shears pin to shaft and must be lashed. Pump oil down WC, which helps this lunacy. Eighteen hours of hoping the crew and boat will survive.

"Gale follows gale, often from different quarters, throwing up confused seas. The windlass handle and the irreplaceable mast winch handle were lost overboard. A 'pan pan' was put out after the emergency steel steering tiller broke in half, the wheel steering constantly needing repair. This brought the response of a container ship that was able to give lee shelter in order to weld the broken tiller after hauling the parts aboard with a heaving line, Fred trying to avoid collision in the swell. Later, the essential tiller was washed overboard and the autohelm gave up, meaning *Patna* could no longer heave-to. Nearing the Scilly Isles, a call was broadcast requesting guidance into St Mary's, as no charts were available."

Some may question the decision to sail an ageing yacht across the North Atlantic at that time of year. The fact that she survived is remarkable – and largely due to Fred's leadership. With his crew, he was able to sort out problems and repair damage as it occurred – the essence of seamanship. The log ends with the words: "These men have my deepest respect and admiration."

Patna returned to Heybridge Basin and indulged in rather more gentle cruising thereafter.

Next month: Re-rigging *Patna*



GREG POWLESLAND

Main picture: *Patna* under sail
Above: Previous owner Fred Lockwood at the helm during his last voyage
Far left: New owner Greg's studio, from which he planned the restoration



Boatbuilder's Notes



PHOTO SEQUENCE: ROBIN GATES

- 1 The spalted beech, roughly smoothed by axe
- 2 Sawing the 17-degree bed for the iron
- 3 Planing the sole flat and square
- 4 Making the cap to secure the iron
- 5 Planing the cap true to eliminate movement
- 6 Cap and stock drilled for bronze screws
- 7 Finished with chamfered edges and tung oil

EXPERT ADVICE

Making your own chisel plane

BY ROBIN GATES

For cleaning up surfaces in tight corners you could use a chisel, but a chisel plane is better – the long reference surface of the sole prevents it from digging in. Unlike a bullnose plane, its iron – mounted bevel up – is unprotected by a toe and set flush with the sole, paring away unevenness

to the foot of a perpendicular. It is great for fine-tuning rabbets, removing glue lines and trimming plugs.

Stanley discontinued its No. 97 chisel plane in the 1940s, and although Lie-Nielsen makes a near copy, some may balk at spending £170. But there is a long tradition of toolmaking among shipwrights; when planes were made of wood it was natural

for the craftsman to make the tool he needed rather than settle for something mass-produced.

I made my chisel plane from salvaged spalted beech, highly prized for its attractive marbling. The width of the plane was determined by a spare 2in (5.1cm) iron lying idle in the drawer, while the depth of 1 3/4in (4.4cm) and length of 8in (20cm)

Lloyd's Rules OK?

BY JOHN E PERRYMAN

There is a plethora of self-help and 'how to build' boat books containing a welter of bad habits, misinformation, shortcuts and a host of other nonsense.

Time was when if you wanted to understand a trade, then you became an apprentice and served your time; and then you realised just how little you knew. So that was just what I did in 1950. In those days, DIY had not been invented, and books on the subject of boatbuilding were few and very far between: after all, one had become an apprentice to learn about the arts and mysteries first-hand, not just to read about them.

However, there was one book that the yard manager said I must have if I had aspirations towards design work or even a deeper understanding of my trade. It was not a self-opinionated 'how-to' book by someone who had seen a few boats built. Oh no. This was 'the Rules', a book without option or alternative, a statement of order. It was, in fact, the *Rules and Regulations for the Classification and Construction of Wood and Composite Yachts*.

This was the bible of the profession and it contained, without argument, all the scantling sizes of materials, all the fastening sizes, joint dimensions, build methods, ironwork sizes, backbone layout, beams etc to include every part of that which constitutes the hull.



Above: The bible for boatbuilders

All this was laid out in the form of tables related by a simple formula to the size of the boat. Where tables did not apply, then there was a host of numbered subheaded rules covering everything else, including stern gear, machinery layout and basic equipment.

To build a yacht to Lloyd's meant that the construction drawings were prepared in accordance with these rules and approved as such. The Lloyd's surveyor would then oversee the work with the rule book under his arm. When I arrived at a certain East Coast design office, my working knowledge of the rule book stood me in good stead. It was there that I learned that while yachts built to the rules tended to be heavier than those

Traditional Tool

were guided by comfort with the iron pitched at 17 degrees. The stock slopes gently aft for a better grip.

Having split out a suitable quarter of wood and roughly smoothed by axe, my first handsaw cuts established a cuboid. I then placed the piece with its tough sheets of medullary ray perpendicular to the sole, which I planed flat. Sides were then planed square to the sole before using the bevel gauge to mark the angle of the bed. This was a tricky cut, tapering to nothing at the leading edge, which was vulnerable until the iron was installed.

I then put in some time with the block plane to flatten the bed, before marking a shallow wedge for the cap needed to secure the iron. The cap was planed flat. The next step was to settle on a way to tightening the cap-iron-stock sandwich. A couple of 1 1/4in No. 8 bronze screws did the job, boring clearance holes through the cap and pilot holes in the stock. Now, the iron could move back and forth and be clamped solidly in one place.

All that remained was to relieve the sharp edges with chamfers, then apply tung oil to seal the wood and bring out its beauty. Oh, and practice. The secret is meticulous setting of the iron and firm pressure on the heel of the plane.

built to common practice, they meant that a full-class yacht was built to the highest standards with individual supervision. This assured a far better second-hand value because a buyer could be certain of the best quality.

The Rules applied only to the hull construction and had no influence on its form, rig or power. However, to students of yacht design and boatbuilders alike, a copy of the *Rules* will prove invaluable and well worth trawling the net for.

The 1966 edition *Volume 1 Wood and Composite Yachts* is the one best suited to the classic boat man as being much revised on the 1957 edition. We found a copy on www.amazon.co.uk for £24 - Ed.



ROBIN GATES

Lancashire hacksaw

BY ROBIN GATES

From the land of hotpot and nobbies came the shapeliest metal-cutting saw to have graced a shipwright's tool chest: the Lancashire hacksaw. Its solid, wrought-iron frame with turned rosewood handle captures an artistic side to toolmaking lost in today's cast-aluminium and plastic versions.

There's barely a straight line in it. The blacksmith has forged a subtle forward swell in the bow of the frame and a slotted curlicue to house the blade. This is a regional mid 18th century design that survived into the 1930s, when the adjustable hacksaw accommodating several blade sizes proved cheaper. Before that, Lancashire hacksaw frames came in 1in (25mm) increments from 3-19 inches! In the boatshed the hacksaw cuts nails, bolts, sheet metal and some non-

metals, but using it requires a different technique to sawing wood. The work must be held rigidly – if it moves, the blade will probably snap.

The original blade for this saw was of a more forgiving carbon steel that could be resharpened with a file, and suitable for cutting soft metals like brass and copper. Today's more brittle blades are of the much harder, high-speed steel (HSS). They cut harder metals but will break if twisted, so tension the blade well and clamp the work in a vice. Use a hand on the handle and one on the far end of the frame for control.

The number of teeth per inch (tpi) varies from 14 for large sections of soft metal up to 32 for thin material, and teeth are usually set in a wave like the edge of a scallop shell. Use light pressure and long strokes. If you prefer cutting on the pull stroke Japanese style, just reverse the blade, as shown here.

Top: Lancashire hacksaw with its elegant curves, and a copper bolt gripped by the vice

Right: Blade tensioning device
Far right: The blade slots into a shapely curlicue



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CHARLOTTE WATERS

Terrible tool envy

Familiar friends pale in comparison, Adrian discovers

Boxes arrive by every post. Courier vans queue to unload at Viking Boats' purpose-built shed at Leckmelm (purposely built in 1880, that is, to milk cows). Blue and green boxes (I like the blue ones better) and cardboard boxes of all sizes pile up inside. Mattis, who can in no way be called an apprentice, since it is he who has been teaching me so much, is getting toolled up.

He is off to Norway to build bigger boats in pine, and has been ordering all the stuff he needs before he goes. I can't help but feel envious as I curse an ancient ratchet clamp, while he whips out something brand new, tough and shiny with a red handle.

Starting from scratch, buying stuff, is a luxury that Viking Boats cannot afford, making do with old and, it has to be said, mainly trusty tools that have stood the test of time but which, like old friends, have their annoying traits. Such as one-handed ratchet clamps that only work for part of their length and lack the rubbery bits that stop the feet slipping.

And yes, they are right: you cannot have too many clamps. The other day, when we bent the steamed gunwales round the inside of the sheerstrakes, we scoured the farm for clamps. Cries of "I've found another one" echoed from the Victorian rafters under



"They are right: you cannot have too many clamps"

which milkmaids in white smocks once squatted on milking stools. During the search I found all sorts of things thought lost and now, with Mattis' red-handled jobs and my motley collection, we could clamp (or is that cramp?) pretty much anything we wanted.

Aside from c(r/l)amps, Mattis has been amassing a small, high-spec armoury of electric weaponry, in sturdy plastic boxes with handles. Many of these boxes stack, for the manufacturers are canny and would have us buy lots of them to be piled up like Marshall amps at a Queen concert. The Bosch boxes come in a fetching shade of blue; boxes strong enough to stand any number of other, er... boxes on top.

The Makita boxes and tools nestling in moulded pockets therein, like curled-up mice, are a contrasting blue, which designates professional quality as against green ones for DIY (which we disdain, naturally). Mattis is building a fine arsenal of machinery that spins at ridiculous speeds and take off micro-millimetres of wood at each pass or, if wound down, your finger.

Now, instead of reaching for the finely-tuned block plane he has spent hours honing, it's out with the Makita electric planer. He claims it's much easier on the end grain and other spurious excuses. I know the truth: he just wants to use his new toys, and who can blame him? It is an incontrovertible truth that blokes like machines, whether a yellow Porsche 911 or a British racing green Makita KP0810K/2.

Once the heady note of the boxer engine gets into your blood – and it must be the same for an electric planer (or router or sander or, or...); the hum of the motor, the power at your fingertips – you are lost. All I know is that picking up an inert bit of steel and bronze, that has to be sharpened too often, now pales in comparison. There must be an equivalent term for 'petrolhead' in the world of electric tools.

It's envy really. My electric planer (yes, I do have one) came off the back of a lorry, literally: an itinerant tool salesman in a white Transit van turned up at the precise moment I was cursing the prospect of hand planing a centreboard. Uncanny timing, and he caught me at my least wary, leaving with £60 in cash for a Chinese job worth a tenner, with a dodgy blade and hideous screeching tone. Maybe it was the box that seduced me. Green? Blue? No, a fetching shade of red, the colour of cheap lipstick.

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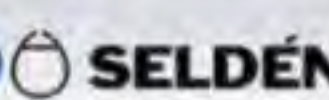


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- 3 years later it was renamed Letna then it was used, for the next 40 years, as a charter yacht in the Mediterranean. In 1984 it sailed up the rivers and canals; The Rhone and Saone then through Paris to Le Harve, then across the English Channel to Dartmouth. After that it voyaged between Dartmouth and Guernsey and has since been laid up for a part restoration.
- Letna requires complete renovation and has huge potential as a live-aboard.
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LETTER OF THE MONTH SUPPORTED BY OLD PULTENEY WHISKY



Flaxen sails turn to sacks; plastic is the answer!

I have the highest regard for Richard Titchener's work as a fellow traveller in the old-boat world, if in a different sphere, but I have long since given up supporting the growers of flax.

I have restored and sailed *Sheila* for 35 years with absolutely no modern accretions whatsoever. That is: no engine, electrics, winches, electronic toys etc. She is as 1905 as I can contrive, so that I can sail exactly as she was when new – except she has Terylene sails, whose raison d'être is this.

In 1979, I had Taylors cut a suit of cotton sails for my first use of her. I had no prior knowledge of her performance, but after two years, when this suit had become sacks, she became so unhandy as to render sailing her in tight conditions impossible.

I asked the redoubtable Gail Heard to cut me a suit of plastic



sails so that I could keep up with his *Jade*. The resulting mitre-cut main, jib and mizzen transformed her performance beyond my wildest dreams, which would have had her designer Albert Strange saying in his grave: "I told you so, for that is what I conceived – the slipperiest yacht in Christendom."

"she became so unhandy as to render sailing her... impossible"

We sail her in and out of marinas while I tack her up through the absurdly tight Waldringfield moorings on a falling tide with ease and surety, and in and out of the Deben entrance. The fact is, she is a stunning performer. Her original design being fully realised by those plastic sails, which allows us to sail her exactly as she was a hundred years ago under the tight conditions of today.

This was the object of the exercise – no damned icky-prissy museum piece motored into marinas for us. She sparkles amongst 'the bermudans' to keep alive the style for which she stood – to have people delighted and amazed that such should be from 'an old boat' – yet the sole difference is the material of her sails. B****r flax – that magnificent mitre-cut main is still with her!
Michael Burn, Felixstowe



Cutting into the Cutty Sark

Seeing CS I would have thought the hole in her side where the entrance once was could have been filled. And there are rather too many short planks in her side – the fairing of the hull looks rather like a clinker-built garden shed. I think it's dreadful: not a tribute to the workers or the builders. I gather carpenters, not shipwrights were used. **Chris Roche, by email**

Half Crown Club

In the May issue (CB287), Val Howells says that the half-crown bet between Chichester and Hasler is a myth. In Chichester's book *The Lonely Sea and the Sky*, referring to the build-up to the 1960 OSTAR, he writes: 'At one stage, when it looked as if no-one would sponsor, start or finish the race, I offered to race Blondie across for half a crown.'

I was a competitor in 1984 and am a member of the Half Crown Club – actually formed for competitors with little or no sponsorship. **Brian O'Donoghue, Poole**



Armored sight

CB268 featured a Sternpost article about *Armored* – stating that the details of her first owner had been lost. She was built for my grandfather, Howard Kingsley Neale, who was a partner in the Penarth trawler firm of Neale & West. **Roger Neale, by email**



SP199

By hook or by crook

Paul Janes gets to grips with boathook technology

Sailing is all about individual choice: choice of boat, destination, gear, even choice of boathook. But I expect that that one isn't high on your wishlist, after all a boathook is a boathook is a boathook, right? Yes, I'd agree – until recently.

It all started when we inherited a hook with the boat we'd bought. "This looks handy," said the skipper (you know she's the skipper because her t-shirt says so in large letters). "But it's a bit small, isn't it?"

"Telescopic," I said. "Twist in the middle." She did.

"Oh, wonderful," she said with enthusiasm as it doubled in length. "Long enough for picking up buoys and small enough to stow in the cockpit locker." Vote of confidence, I thought. But I didn't use it, preferring the wooden one we had until, one day, we came to a lock.

"Use the telescopic one," I was instructed. 'Why not?', I thought, adjusting it to full extent and laying it on the cabin. Boat goes in and I grab relevant bit of lock, skipper ties up. Perfect. Water rushes in and bow swings alarmingly towards wall and I give a ruddy great shove with boathook. It collapses. In the blink of a boathook, I am suddenly watching my life flashing before me as I teeter on the brink of a watery grave, crushed between hull, wall and a food-mixer torrent of water.

Locks are dangerous places at the best of times. The survival instinct kicks in: I drop the boathook and grab



"One skipper's boathook is another crew's torment"

the boat with both hands. The flashing retreats and shock sets in, accompanied by considerable warmth of verbal feeling about said boathook. To add insult to wrath, the unspeakable boathook is calmly lying on the deck. I shove it into the cockpit locker's deepest recess in its absolutely most retracted state. Skipper mutters about not throwing away gear that's perfectly good, as long as it's used correctly. I mutter absolute disagreement. The lock-keeper looks wryly amused.

Later, over a couple of balming beers, I wondered if there was a perfect boathook? Since then, I've come to learn that one skipper's boathook is another crew's torment because, like everything else in boating, it's about choice. There is considerable variety of design, length and size, and each person swears by their particular choice.

One old boy I talked to said his favourite had once been a 14ft (4.3m) piece of 2in (5cm) British Columbian pine with a single galvanised hook and an extra-long spike, which he had sharpened to a very wicked point. His only

explanation was, "long ago in foreign climes". Sounds more like a pike than a hook. One friend swears by a double, rounded hook with a flat head. Says it creates much less damage to other boats if you have to push them away. Some make the same argument for plastic hooks, but others hate them, saying they aren't strong enough. But the plastic hook has one advantage for the crew who like hanging on to a buoy, while trying to stop a 10-tonne boat with a full-flood tide and half a gale behind it: the head breaks and you keep the pole.

The choice of material for boathook heads includes stainless steel, gunmetal, bronze, galvanised metal and plastic. Equally, the shafts are made of carbon fibre, aluminium, and, of course, wood. Wooden shafts are popularly made from mahogany, ash, walnut, Douglas fir and old broom handles. Rubber, leather and plastic can be added as grips and floats. You pays your money...

And ours? I'd love to say ash and bronze, but plastic and broom handle is nearer the truth. Over the years, hooks have gone overboard, been broken or borrowed. We carry two – both with a small loop of line in their ends for grabbing with the other hook when I drop one overboard. They float lengthwise, not head down, and are painted bright white – easier to see at night. And our extending boathook? Relegated to the garden. Great for removing old nests from the shrubbery in winter.

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